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A PRELIMINARY circular has been issued for the next convention of master-builders, which is to be held in Cincinnati on the first Tuesday of February next. The circular is purposely issued at a very early day in order that the important subjects which are to be acted upon at the meeting may be maturely considered in the local societies before the delegates from these societies meet for final decision. The first, and, as the circular says, "perhaps the most important" matter to be discussed is that of forms of contract, which the Association wishes to have made uniform all over the United States. To this end a committee was appointed last year to confer with committees from the American Institute of Architects and the Western Association of Architects, and "results of great interest to builders" are said by the circular to have been arrived at. Whether the "results" will prove as satisfactory to architects and owners as to builders, although a question of very considerable importance, is as yet undecided. If, as we understand is the case, the Association proposes to force the form of contract which it adopts upon architects and owners by prohibiting its members from signing an agreement in any other form, it is certainly none too soon to begin the study of the matter if the most serious misunderstanding, if not a total deadlock between owners and contractors, is to be avoided next year. It would be a pity to have the building business of 1888, which, if we can interpret signs, promises, in a great degree through the good judgment and moderation with which the Association has treated labor disputes, to be the largest ever known in this country, choked at the outset by a quarrel about nothing between proprietors who wish to build and mechanics who wish to do the work for them. Practically, it would be a quarrel about nothing, since decent owners wish only to have their work done according to certain specifications for a fixed price and within a given time, and decent builders are perfectly willing to do exactly this, and we have never seen a building contract that contained anything beyond this, except safeguards against dishonesty, bankruptcy or shiftlessness, which are rare contingencies. A certain amount of latitude is, however, essential in providing safeguards of this kind, which must vary with circumstances, and, as no prudent architect would allow his client to sign a contract which did not secure him against all possibilities of loss which he could foresee, a stereotyped form, unless prepared with almost superhuman skill, would in many cases be insufficient or unsatisfactory, and the architect would be bound to advise his client to refuse to become a party to it. Then, if the Master-Builders' Association chose to insist upon its form, a direct issue would be raised. The Association would, we suppose, say that its members were incapable of acting otherwise than according to the most honest meaning of an obscure or incomplete expression, and this would probably be true. The architect, on the other hand, would say that his client must have the same protection against the possible aberrations of an honest man as against the tricks of a known swindler, and a dispute over the provision to be made against a contingency which, as all parties would acknowledge, might not be realized once in a thousand years, might easily become so serious as to array the whole body of architects and builders against each other. As every one knows, the longest and most bitter quarrels are generally those which have no tangible pretext, and architects, as the trustees of the interests of their clients, must, as a matter of principle, refuse consent to any concession which might, in their opinion, in the least endanger those interests. It is possible that the Committee of the Master-Builders' Association, with its advisers, may be able to compose a form of contract which will guard the interests of all parties under any circumstances, but we do not believe that it can be done except as the result of years of experiment and improvement, and we trust that the Convention will be wise enough to promulgate its model form, however perfect it may consider it, at first merely as a commendable suggestion, leaving architects at liberty to modify or vary it as they may deem necessary. There is no fear that architects cannot be trusted to act with fairness toward the builders. In the movement of a year ago, looking to the incorporation of a clause in all contracts, under which delay caused by general strikes should not involve the penalty affixed to delay from other causes, the architects cordially concurred, reserving nothing, so far as we know, except such provision as they thought necessary against the escape of a builder from his obligations through strikes purposely concocted by himself, and there are few of them who do not try to write their contracts in such a way that the duties of the builder shall be as clearly understood as possible, and that the price for which he undertakes those duties shall be paid him in a definite way. More than this it is not their place to do for the builder, but that this is a good deal, those who have worked under building contracts drawn up by lawyers or amateurs can testify, and a misunderstanding between them and the builders on the subject would be a great misfortune for both.

A RATHER curious scheme has been put forward by the New York Board of Fire-Underwriters. For several years the associated insurance companies of New York maintained a board for fixing rates of premium on risks in the city, which, being managed by a gentleman of exceptional ability and good sense, who used his discretion in proportioning the rates to the risk, as determined by the construction of the buildings in which the insured goods were stored, soon gained a great and salutary influence over the methods of building employed in the city, and, if it had been allowed to carry on its work for a few years longer, would have made the mercantile part of New York perhaps as secure against heavy loss by fire as the corresponding portion of any large city in the world. Unfortunately, as a result of quarrels between the companies composing the association, the Board was not long ago abandoned, and building matters, so far as the insurance companies were concerned, began to relapse into the old condition. By this time, however, intelligent merchants had learned something of the simple methods by which fire hazards might be greatly reduced, and new insurance companies, after the relapse into chaos of the system of the old ones, were formed to meet the demand which the better system had created, by providing insurance at low rates for those owners who are willing to submit to regular inspection of their buildings, and to carry out the changes necessary for the simpler sort of protection from fire. It is tolerably well known now in the business community that the mill mutual companies have been able to reduce the cost of insurance in this way to a small fraction of the former rates, and the application of a somewhat similar system to mercantile buildings seemed so feasible and attractive that the new companies soon secured a great deal of business, and the old ones began to find it necessary to do something to enable them to compete with the new comers. For this purpose a new combination was formed, and a committee appointed from the companies, with authority to take what are called "Protected Risks," and to issue policies upon them, under which a low rate of premium is established, on condition that the applicant for insurance makes such improvements or changes in his building or method of storage as may be advised by an inspector, employed by the committee for the purpose. The committee, also, as representing all the companies, is empowered to divide the risks offered it among the companies at its discretion, so that the merchants desiring insurance need make application to one authority only, instead of going either to a

broker or to half-a-dozen different agents, while the insurance companies save the brokerage and agents' commissions, which consume a large share of the premiums paid in ordinary cases.

WE wish we could say that we thought this scheme promised great success. The idea of giving people who try faithfully to prevent their stores from taking fire some preference in point of insurance rates over those who care nothing about the matter is excellent, but it is not new. On the contrary, those who spend money in fire-resisting construction, automatic-sprinklers, and electric alarms, and in extra care in supervision of their business, have thought for a good while that their efforts ought to be recognized by the underwriters in a way more nearly proportioned to the saving in risk effected by such means; and these persons will not be satisfied with the mild flattery of having their buildings classified as "protected risks," or with the mere deduction from their premium rate of half or two-thirds the agents' commission, leaving the net profit to the companies the same as in the case of an unprotected risk. Persons who carry large amounts of insurance can easily find brokers to procure policies and divide with them the commissions; and unless the reduction in rates on protected risks is made a very substantial one, it will not be worth while to incur any expense to secure it. That the underwriters will make the smallest reduction that will serve is indicated by their past history, and their plan appears to be to get as much of this as they can out of the income of the agents and brokers, who will, of course, oppose any such scheme, while they are powerful enough to make its defeat, if they should combine to attack it, very probable.

THE gentlemen whom the Japanese Commissioners selected as the best architects in Europe, Messrs. Ende and Böckmann of Berlin, write to the *Deutsche Bauzeitung* some observations on the subject of building in winter which are just now very timely. The experience of the firm dates back to 1864, when they were commissioned to build a storeroom in the rear of a bakeshop on the principal street in Berlin. There were special reasons for hurrying the work, and the proprietor urged the architects to allow it to be carried on through the winter. They told him of the opinion, which was then universal, that masonwork done in winter would be so injured by the frost that it would have to be taken down in the spring, to prevent it from falling of itself. He persisted, however, and the work was carried out. When warm weather came, the architects examined the building with some solicitude, expecting to find at least some portions of the wall so disintegrated by freezing as to require replacing with fresh work; but inspection failed to show the smallest spot in which the mortar had not its normal consistency, and, in fact, the work seemed to be even stronger than usual. Since that time, they write, they have never hesitated to build with stone or brick through the severest winters, using hot water and freshly-slaked lime in the mortar in very cold weather, and only interrupting the work when even these precautions fail to prevent the mortar from freezing in the tubs; and they have as yet never seen any bad effect from the practice, beyond the necessity for replacing now and then a little badly frozen work. This, according to them, is very easily done. There is, fortunately, never any doubt as to whether masonry has been injured by frost or not. If the mortar really freezes, it becomes entirely disintegrated, at the same time lifting the stones or bricks out of place, so that, as Messrs. Ende and Böckmann say, after thawing there is nothing left but loose sand between the displaced stones, and, in order to go on with the wall, it is necessary to remove the loose blocks, and brush away the crumbled mortar, down to solid work. This done, building can be resumed on the firm substructure without danger, and the mortar which has not been entirely destroyed by the frost is likely to be harder than if laid in summer. They acknowledge that mortar made with Berlin lime may behave differently from that used in other places; but that their experience in their own city agrees with that of others they infer from the fact that building is now carried on in Berlin quite as assiduously in winter as in summer; and if winter-built walls were as defective as they were once supposed to be, the opening of every spring would be followed by a series of catastrophes.

WE do not know what sort of lime is used in Berlin, but suppose, from the fact that Messrs. Ende and Böckmann use it freshly slaked in cold weather, that it must be tolerably pure, since an hydraulic lime, like the lias lime commonly used in England, or the New York ground lime, would not develop heat enough in slaking to keep the mortar warm. Whether a wall laid in mortar made with such lime is injured by freezing is here, as in Germany, still a disputed question. That the upper courses of stone are lifted and displaced by a heavy frost, and the mortar under and between them disintegrated, is certain, and most architects have had occasion to order a foot or so of the top of a winter-built wall to be taken off before resuming work upon it in the spring; but our experience, which, we suppose, agrees with that of others, is that the joints in the remainder of the wall, if made with lime mortar, or even with mortar containing a small dose of cement, prove in the spring to be in good condition, with the exception of an inch or two on the outside, which shows a loose, sandy mass under a tolerably consistent crust, and ought to be raked out to the hard interior portion, and the wall repointed. It might seem as if the good condition of the lower portions of the wall would be due to its having been defended from freezing by the more exposed portions; but stone is so good a conductor of heat that the temperature of the exterior and interior of an exposed wall could hardly vary greatly, and we have seen masonry laid with stones so cold that the mortar froze to them, which appeared in good condition in the spring, with the exception of a superficial disintegration of the mortar. Not knowing how else to account for the phenomenon, we have thought it possible that mortar under a superincumbent weight sufficient to prevent it from expanding might not lose its consistency by freezing, and, that this would explain the fact that the crumbling was confined to the upper portions, and the outside of the joints, where the resistance to expansion is slight. It is true that if lime mortar expanded in freezing with the force that clay or wet gravel does, the weight of one or two feet of stone would not keep it in place, but there is some reason for supposing that its expansion is comparatively feeble. Although the climate of Berlin, in regard to winter temperature, is much like ours, it is protected by its latitude, nearly eight hundred miles north of New York, from one of the greatest risks to which our winter-built structures are exposed, — that of alternate freezing and thawing on the same day. With us, even in January, the sun is often so warm in the middle of the day as to melt the south side of a wall laid up the day before with cold bricks, and frozen in a few minutes afterward; and the wall consequently bends toward the sun. As the mortar is only softened on one side, it is difficult to bring the wall back to the vertical, and it is often necessary to take it all down, and start afresh, in order to continue work on the building. Of course, these observations do not apply to masonry laid in cement, which is far more seriously affected by freezing than lime; and with cement walls built in winter it is a wise precaution to heat the bricks over a furnace like those used by coal-tar concreters before using them. Warmed in this way they will retain the heat long enough to enable the cement to set before the frost can affect it. The whole subject of the behavior of mortars and cements in cold weather is as yet little understood. Ten years or so ago, so excellent an authority as Trautwine asserted that cement mortar was not injured by freezing, but this assertion has been disproved by ample evidence, and is omitted in the later editions of his hand-book. The new practice, of adding salt to mortar to prevent it from injury by frost, bids fair to become of great importance, but further experiments are much needed.

A NEW sort of ornamental glass is now made in Paris by M. Bay, which he calls by the name of hoar-frost glass, — "*verre givré*," from the pattern upon it, which resembles the feathery forms traced by frost on the inside of windows in cold weather. The process of making the glass is simple. The surface is first ground either by the sand-blast or the ordinary method, and is then covered with a sort of varnish. On being dried either in the sun or by artificial heat, the varnish contracts strongly, taking with it the particles of glass to which it adheres; and, as the contraction takes place along definite lines, the pattern produced by the removal of the particles of glass resembles very closely the branching crystals of frost work. The pattern may be varied in character by changing the thickness of the film of varnish. A single coat gives a small, delicate effect, while a thick film, formed by putting on two, three or more coats, contracts so strongly as to produce a large and bold design. By using colored glass, a pattern in half-tint may be made on the colored ground, and, after decorating white glass, the back may be silvered or gilded.

WESTERN ASSOCIATION OF ARCHITECTS.

From Bruges Belgium

THE Western Association of Architects held its fourth annual session in the ladies' ordinary at the Grand Hotel, Cincinnati, O., last week.

WEDNESDAY, NOVEMBER 16.

The first session was called to order at about eleven o'clock Wednesday morning by Mr. John W. Root, president. After the roll of members was called by Mr. Samuel A. Treat, treasurer, Mr. Root made the following

PRESIDENT'S ADDRESS.

Gentlemen, — As members of the Western Association of Architects, we meet under most auspicious circumstances.

The Association which was founded so short a time since, whose possibilities not only for good to its members, but for existence in itself, were then considered doubtful, has vindicated its right to be, and has proved itself strong in many potencies of future usefulness.

At this meeting, as at all annual meetings, let us recall certain facts inherent in such an association of men; and let us, moreover, glance for a moment at tendencies which will be recognized as common to almost each individual member, and ask if these tendencies be altogether for good.

When a large group of men band themselves into a corporate organization, the community of interest thus implied must be based upon a few essential facts, or the association is one in name only. True democracy is among these facts most prominent. Each one must have most nearly at heart the interest of all, and each one must be prepared at every time, and for the ultimate good of all, to surrender small and temporary personal advantage for the common good.

We are all, in this union, upon a level plane. The heads of some may tower above, but the feet of none may stand below those of their brethren. Each man, therefore, recognizes the fact that so far as can ever be possible, every advantage is conceded to his fellows that he could ask for himself, and that in no act of his shall his brothers' rights be abridged by a hair's breadth. This being true as a matter of theory, how shall it become fully realized as a matter of practice.

First, let us answer, by cultivating among ourselves relations of perfect understanding and friendship. Men are so largely influenced by personal ends, that no relation can ever be established so ideal in its common help and consideration as that existing between two friends; and I am persuaded that out of any ten of the grievances one of us may, in professional practice, have suffered from another, nine will be found directly traceable to misapprehension and consequent estrangement. The short way to avoid these grievances is to cultivate such warmth of personal relationship that no man of us need for a moment hesitate, in any case of doubt or possible mistrust, to ask of his friend full and free explanation. Once this state of affairs is brought about, our Code of Ethics writes and enforces itself; and until it is brought about, any code of ethics must be inadequate. At the same time I am persuaded that we need some well-considered and strongly formulated code of ethics. It is true that among us is a fairly good understanding of those matters in which we may encroach on the rights of others; but we need common reference, — a plain statement of these matters, so that each man may be strengthened in right doing, and feel the weight of general displeasure when he goes wrong. This is a matter of universal recognition, that men are apt to act with least circumspection in those affairs which lie so closely along the debatable line of right and wrong, as to escape the precise definition of the law. And of these, we, in common with all men and all associations, must continue to have enough, but in architectural practice, and in the complex relationships pertaining thereto, there are many general understood matters apart from the regulation of fees and competitions which would gain immense access of moral force by incorporation into a carefully drawn and rigidly enforced code.

In theory, a profession is in no one way elevated above a trade, than that among its members certain methods are eschewed, which, among tradesmen may be legitimate.

Let us, code or not, keep this fact in mind, and in these respects act up to our profession. Among our professional brethren, he is wisest who keeps himself most actively in the wholesome atmosphere of general circulation. No one of us has cause for fear in the success of another, unless he himself is unworthy; for the success of one is the gain of all, and the goal attained by your rival of to-day, is only a mark to be passed by you to-morrow. Honestly passed; not by small and dishonorable means; not by unconscious assimilation or the *finesse* of doubtful politics, but by hard work and elevated ideals, by placing ourselves in sympathetic connection with those great forces of nature, and those masterpieces and minds in Art which are our common heritage of strength and inspiration.

One word as to tendencies which seem to be manifested in much of our present work. It is now fashionable to smile in a superior way at the architects of thirty years ago, who prided themselves upon the scholarly correctness of their styles; how much more justly might those architects smile at the barbaric incorrectness of ours. Not that "correctness of style," as formerly understood, means much; but each one of the "styles" set down in the books, means the average thought of most profound and thoughtful men, whose work we may utterly set aside when we are as thoughtful and profound. The thing to insist upon is thought, — not dexterity of pencil or newness of "fad," but the full expression of one dominant and well thought-out idea.

Idea is the crying need of our modern architecture. In England, if we may judge by the illustrated periodicals, architects are pitiably fortunate in having so far passed us as not only to be sadly lacking in ideas, but to be utterly unconscious of their imbecilities. For us there is no need for the state of mind in which men, in the high name of Art, live to momentarily galvanize into a semblance of life forms which breath only for the passionate and patient worshipper. Architecture is not a system of incoherently uttered and illogically occurring fashions. Architecture is not a "fad" which is respectable to-day because it apes the work of some great man, to whose creations it is comparable only as a jackdaw is to an orator. It is not architecture in whose name we dare erect to-day rough and brutal piles of stones, whose only merit is the roughness, and which to-morrow we will spurn from us as unkempt tramps of things. Architecture is the material expression in stone, and iron, and brick of an idea, dominating, consistent, coherent, source and inspiration of ten or a thousand thoughts, but giving character to all. As such it can afford to lose sight at no instant of one thought by its great apostles and prophets.

These traditions which have lived for centuries are not to be venerated for age alone, but for their truth; they are not sacred because of their age, but are old because of their truth. All architecture based upon mere caprice is less enduring in the history of art than a breath.

Be it ours, therefore, to infuse into all of our work, that earnest thought which will make it lasting.

The reading of the minutes of the last meeting was dispensed with, and Mr. Dankmar Adler, as chairman, read the following

REPORT OF THE BOARD OF DIRECTORS.

The following business has been transacted by the Board since the last Convention: —

The charges of unprofessional conduct by Mr. E. W. Hammatt against Mr. J. C. Cochrane, were investigated and dropped without action, after the Board, as well as Mr. Hammatt, had become convinced that they could not be substantiated by legal proof. In this connection the Board deems it proper to advise members of this Association that charges similar to those of Mr. Hammatt's can never be substantiated except with the assistance of one or more of the participants in the alleged corrupt or unprofessional action, just as accusations of bribery can rarely be proved except by the confession of either the briber or the person bribed.

The financial condition of this Association may be summarized as follows: —

At the time of the last Convention, there was on hand in the Treasury, the sum of $854. There has been received since that date the sum of $1,182 from dues of members. The expenses aggregate $1,260, leaving in the Treasury the sum of $775.33. $300 of uncollected dues, ———, which, together with ———, make the total assets of this Association, $1,075.

The purposes for which the before-mentioned expenditures were made, were as follows: —

For postage, stationery, and other office expenditures	$393.66
For travelling expenses of Committee appointed to represent this Association at the Convention of A. I. A., in 1886	143.88
For travelling expenses of Directors to and from meetings of the Board of Directors	135.55
For travelling expenses of Secretary	71.10
For salary of Secretary	200.00
For type-writing machine	90.00
For initiation fee returned	20.00

The Board recommends that the travelling expenses of delegates appointed to represent this body at conventions of kindred architectural associations be not hereafter allowed.

The desire for the establishment of a uniform form of building contracts to which utterance was given at the last Convention of this Association, has found expression in the National Association of Builders, which Association has adopted resolutions to the effect that the working-out of this problem be assigned to a joint committee, consisting of three representatives of the National Association of Builders, three of the American Institute of Architects and three of the Western Association of Architects. Your Board of Directors has taken upon itself to promise on behalf of this Convention that such Committee will be appointed, and hereby recommends that this be done.

At the Convention of the A. I. A., held at Chicago last month, a committee was appointed, with instructions to meet a corresponding committee, to be appointed by the W. A. A. for the purpose of determining, if possible, a practicable plan for consolidating into one body all the architectural associations of the United States. It is the opinion of your Board of Directors that such consolidation would be of the utmost value to our profession, and it recommends the appointment of such committee.

In view of the large number of applicants for membership of this Association, your Board of Directors recommends that the greatest possible care and circumspection be exercised in balloting, so that none whose membership would reflect discredit upon our Association be admitted. The Board of Directors believes that you will find the present system of admitting members but little more satisfactory than that in vogue before this year, and in this connection wishes to call your particular attention to the report of the Committee on Raising the Standard of Membership of this Association, and recommends and urges most strongly the immediate carrying into effect of the recommendations of that Committee.

The Board of Directors further recommends the adoption of amendments to Constitution and By-Laws: First, that one Vice President to be elected by this Association be for the appointment to the Vice-Presidency of all Presidents of State Associations, and corresponding alterations of Sects. V and VI of the Constitution

It is also recommended that Art. III of the By-Laws be made Sect. VII. of the Constitution; that the President be made, *ex-officio*, a member of the Board of Directors; and, finally, it is recommended that in view of the haste with which the Constitution and By-Laws of the Association were drafted, they be referred to the incoming Board of Directors for such modification as will harmonize these different Sections with each other, and with the actions of this Association at its various Conventions.

Finally, the Directors wish to express their sorrow and regret that the hand of death has removed from our midst, Mr. Thomas U. Walter, the architect of the United States Capitol, the venerable ex-President of the American Institute of Architects, before the recommendation of this Board that he be made an Honorary Member of this Association could be carried out, and suggests that a committee be appointed to draft resolutions of respect to his memory.

The report was accepted.

Mr. J. F. Alexander, secretary, then read the report of the Committee on

THE ORGANIZATION OF STATE ASSOCIATIONS.

It showed that such associations had been formed at Nashville, Tenn., Milwaukee, Wis., Birmingham, Ala., Louisville, Ky., Detroit, Michigan, Rochester, N. Y., and New Orleans, La. Regular meetings had been held in all States but Indiana, and the committee recommended that the association in that State be abandoned in order to make a reorganization possible.

The report was accepted and placed on file.

Mr. D. Adler, of Chicago, read the following report of the Committee on

STATUTORY REVISION:

Your Committee has reported to you at the Convention of 1885, the drafts of two proposed enactments, one for the regulation of the practice of architecture, by the legislatures of the different States, and another proposing a radical reform in the regulation of the buildings of our National Government.

Neither of these bills have as yet become laws, and your Committee, therefore, does not deem it advisable to propose further statutory enactments, but recommends that the different State associations be requested to renew their efforts with the legislatures of the respective States for securing the adoption of an enactment similar to that presented to the St. Louis Convention. In this connection, each State association is recommended to employ, during the session of its State legislatures, a special agent whose duty it shall be to secure all information obtainable as to the views upon the proposed bill of individual legislators and members of committees, and to communicate these to the Committee of the State Association in charge of the bill; also to make appointments for hearings of this Committee before the legislative committees.

Your Committee also recommends that a sub-committee be again appointed to take the Bill for the Regulation of the Erection of National Government buildings, and by consultation with the Committees on Public Buildings and Grounds of the two houses of Congress, make such modifications of the bill presented at the Convention of 1886 as will tend to secure its passage.

With reference to the last-mentioned bill, your Committee recommends further the engagement of a paid agent with duties similar to those indicated in connection with the work to be done with State legislatures.

Your Committee finally recommends that each individual member of the Association make it his mission to do all in his power to influence public opinion in the favor of the proposed measures, by conversation and argument with friends and acquaintances, and through the press. Legislative action will always follow a well-defined and distinctly-expressed public sentiment, but this can only be developed by the united efforts of those who first require the necessity for the proposed legislation.

The report was accepted.

Mr. Adler then read the report of the Committee on the

BILL GOVERNING THE OFFICE OF THE SUPERVISING ARCHITECT

as follows:

Your Committee reports that immediately after the Convention of 1885 it placed itself in communication with the corresponding committee of the American Institute of Architects; that in conjunction with said Committee it made several modifications of the proposed bill, and that a delegation of the two committees visited Washington after the introduction of the bill in the House of Representatives, by Mr. Hewitt, at the instance of Mr. A. J. Bloor, of the Committee of the American Institute of Architects; and that your joint Committee had sundry interviews with members of the Congressional Committee to which the bill has been referred, but were not successful in securing its passage at that session of Congress.

It is the opinion of your Committee that the legislation we desire upon this subject can never be had unless there were unmistakable expressions of public opinion in its favor. It is the duty of the architects of this country who, more than any others, are capable of recognizing the abuses of the present system, and devising measures for their correction, to do all in their power to demonstrate to the public through the press and by all other means at their disposal, the correctness and soundness of the measures taken by this Association. For this purpose every member of the Western Association of Architects should constitute himself a committee of one charged with the duty of exerting to the utmost his persuasive abilities upon all with whom he may come in contact, and thus building up, by the time fixed for the meeting of the next Congress, a public sentiment so strong that it cannot be resisted by the representatives of the people in Congress.

The American Institute of Architects has continued the duties and functions of the Committee with which we have been associated, and has added to its *personnel* Mr. M. E. Bell, formerly Supervising Architect of the Treasury Department, and a Western member not yet appointed. We recommend that similar action be had by this Convention, *i. e.*, that the duties and functions of the present Committee be continued, and that the *personnel* of the same be fixed as the Convention may see fit.

The report was accepted by the Association.

Mr. Louis H. Sullivan, of Chicago, then read the report of the Committee on a

STANDARD OF PROFESSIONAL REQUIREMENT.

It was as follows:

Gentlemen, — The difficulties which arise in connection with this subject are manifold and perplexing. If the standard of admission to membership be fixed with sole regard to what is supposedly an ideal, the numerical growth of the Association would be seriously checked, and its usefulness in many ways impaired. For it is evident that such a policy would preclude the admission of those of average capacity, and of the many bright ones who are contending against the difficulties which beset a beginner.

On the other hand, if the standard be fixed so low as to make possible the admission of all, it is evident that the standard of the Association would degenerate, and through the prevalence of a low tone its influence for good would cease, and its career be short-lived.

It is assumed by your Committee that the policy of the Association in this regard should be broad and democratic. That it should not set up factitious barriers against those who ask for admission; that the Association wishes to count among its members every thoughtful, earnest, ambitious man in the profession; that it desires its strength and stability to be derived from the standing and capacity of the average man; that it welcomes the fervor of youth; that it cherishes the honorable record of old age; that, above all, it shall not place its standard for admission higher than it is itself prepared to exemplify.

It is assumed as a paramount consideration that the applicant's record, be it short or long, should prove honorable; second, that he evidence fair artistic, constructive, or executive skill; third, that his admission shall necessitate an expressed pledge upon his part to sustain by individual effort a sound standard of professional bearing.

We believe, moreover, that this Association, prior to raising in any way the standard for admission to membership, should itself declare the standard which it is willing should govern its own course; that in short, we believe the time is now ripe for the promulgation of a code of ethics which shall define a desirable and practicable relationship of the members of this Association to each other, and to the incorporate body: a code which, in a word, shall indicate the degree and nature of the self-respect and good faith of this Association.

Each year we met in conference for three days; but it is during all the days of the year that we each, individually, should labor to raise, a little at a time, the standard of attainment in our profession. During the three days of the convention we compare notes, we reach joint conclusions, we formulate them — we crystallize the experiences of the year past. Therefore the Association would seem to stand, and should stand before the world, as a symbol and index of the architectural profession in the West — a sign by which it may be known and judged.

Although we do not understand this consideration distinctly to lie within the province of your Committee, yet it seems so close upon the border, that we feel justified in earnestly recommending to the Association that a committee be appointed to prepare such a code, and that its report be considered at the Convention of 1888. That such a committee consist of three members from each State who shall constitute sub-committees each with its own chairman; that the sub-committees shall report to the chairman of the general committee on the 1st of April, 1888; that the general chairman shall forthwith collate these reports, and report the results to the sub-committees on the 1st of August; and that the consensus of their revisions, as formulated by the chairman of the general committee, shall constitute the report of the Committee to this Association.

By such means, after a year of careful investigation and deliberate thought, the full sense of this Association may be obtained — and expressed in a code of ethics.

To resume the prime consideration — this committee recommends the following form, for application-blanks, to be addressed through the Secretary to the Board of Directors.

——, 188—.

To the Board of Directors, W. A. A.:—

My full name is ——
My business address is ——
The name of my firm is ——
I have practised the profession of architecture for —— years.
The accompanying photographs (unmounted), numbered, respectively, 1, 2, and 3, show completed buildings erected from my plans and under my supervision.
No 1 is a [here give general description of building, giving, also, name and address of owner and contractors.]
No. 2, do.
No. 3, do.
The accompanying letters, numbered 1. 2, and 3, are from the respective owners of the above buildings, and endorse my character and proficiency.

We, members of the W. A. A. hereby endorse Mr. —— ——'s application for membership. We know him personally; we believe him to be worthy of membership.

——.
——.
——.

These applications are to be considered confidential by the Board of Directors, who shall meet on the first Monday in August of each year for the purpose of considering applications, after which date no application will be received.

The Board of Directors shall pass upon the application, rejecting

such as seem to them unfit, and as soon thereafter as practicable, but not later than the 1st of September, shall cause to be printed and mailed to each member of the Association a list, containing the names and addresses of the provisionally-accepted applicants, together with the names and addresses of their lay and professional endorsers.

Opposite the names of each applicant shall be printed the words "yes" and "no," and each member shall vote by striking out the word alternative to his decision.

This list shall then be signed by the voter and shall be mailed to the chairman of the Board of Directors through the Secretary of the Association, who, at the ensuing Convention, shall announce the election of all such who shall not have received more than five negatives.

Should vigorous protest be made by any member at the time of voting, it shall be the duty of the Board of Directors to make thorough investigation, and their decision shall be final as to the protest. The Board of Directors shall advise methods for maintaining the privacy of such letter-ballot.

The following blank form is recommended as embodying the above:

Office of Secretary W. A. A., ——— ——, 1887.

Dear Sir, — Please vote by striking out the alternative word under the heading "vote," and return this sheet to me at your earliest convenience.

Vote.	Applicant.		Lay Endorsers.			Endorsing Members.	
	Name.	Address.	Name.	Occu.	Address.	Name.	Address.
No.	Yes.						
No.	Yes.						

——, *Secretary W.A.A.*

By order Board of Directors.

——, *Chairman.*

The report was accepted.

The Secretary then read several letters from the secretaries of architectural societies abroad, acknowledging the receipt of the annual report and commenting on the good work of the Association, etc.

CONSTITUTION AMENDED.

Mr. Adler urged that two vice-presidents should be provided for in the constitution, so that the Association should not have to depend, in the absence of the president, upon the vice-president of the State Association of the State in which the meeting was held. He later urged that the president should be, *ex officio*, a member of the Board of Directors. The amendments were made as suggested.

Mr. N. S. Patton, of Chicago, desired to have the vice-presidents, *ex officio*, members of the Board of Directors, but his motion was defeated.

On motion of Mr. Adler, the new Board of Directors to be elected at this meeting was requested to revise the Constitution and By-Laws, in order to weed out the crude and inconsistent portions.

Two Nominating Committees were then appointed to name two tickets for officers for 1887–1888, and to suggest places of holding the next meeting, as follows:

First Committee: Walter R. Forbush, A. Y. C. Clas, C. O. Arey, Normand S. Patton, C. C. Hellmers.

Second Committee: Dankmar Adler, W. S. Matthews, C. A. Curtin, Frederick Baumann, H. L. Gay.

On the question of membership, Mr. Adler, Chairman of the Board of Directors, reported that all applications, over one hundred, had been made in regular form, save those asking membership for members of the State Associations of Alabama and Michigan, and after complete investigation the Committee recommended that those informalities be overlooked.

The following resolutions were offered by Mr. Louis H. Sullivan, of Chicago, and adopted:

That the Board of Directors be empowered and instructed to proceed hereafter in matters of election to membership, upon the basis of the report of the Committee on Raising the Standard of Admission of Membership.

That a committee be appointed to prepare and submit at the next annual convention, a Code of Ethics. That the President appoint himself a member of this committee. That such committee shall consist of three members from each State, who shall constitute sub-committees, each with its own chairman; that the sub-committees shall report to the chairman of the general committee, on the 1st of April, 1888; that the general chairman shall forthwith collate these reports, and report the results to the sub-committees on the 1st of August; and that the concensus of their revisions as formulated by the chairman of the general committee, shall constitute the report to this Association.

The Chairman appointed the following gentlemen on this Committee:

L. H. Sullivan, General Chairman; J. W. Root, S. A. Treat, Illinois; J. F. Alexander, J. W. Hammond, J. W. Reed, Indiana; J. G. Cutler, W. W. Carlin, Louise Bethune, New York; W. H. Tyndall, J. E. Flanders, N. J. Clayton, Texas; L. M. Wood, J. G. Haskell, E. T. Carr; Kansas; S. J. Osgood, M. H. Parker, Michigan; H. P. McDonald, C. A. Curtin, H. L. Rowe, Kentucky; A. E. Cobby, Dakota; G. B. Ferry, E. T. Mix, G. Staltz, Wisconsin; Sidney Smith, L. Mendelssohn, G. W. Field, Nebraska; C. C. Burke, J. H. Matthews, Tennessee; A. C. Bruce, J. H. Morgan, A. M. McMurphy, Georgia; C. C. Hellmers, C. E. Illsley, Adrian Van Brunt, Missouri; F. G. Corser, G. M. Goodwin, D. W. Millard, Minnesota; W. L. Black, E. H. Taylor, J. M. Martin, Iowa; J. W. Roberts, N. W. Wall, G. E. King, Colorado; Chas. Crapsey, G. W. Rapp, C. F. Schweinfurth, Ohio; J. S. Matthews, Wyoming; J. B. Randall, New Mexico; T. S. Sully, Louisiana.

Several invitations were read, those of the Merchants' Exchange and of the Art Museum, being notable ones.

The Mayor of Cincinnati, Hon. Armor Smith, was then introduced and made a short speech.

The Association then adjourned for lunch, and at two o'clock took carriages, and, guided by the Local Committee, drove over the city, several fine residences being thrown open for inspection.

The exhibit of drawings was very tastefully exhibited in the large halls and parlors of the Grand Hotel, and consisted of the American Institute exhibit, reinforced by about as many more. It attracted much attention.

At adjournment, the book showed that sixty-five architects had registered their presence in the hall.

THURSDAY'S SESSION.

It was eleven o'clock when the members all got seated and President Root called for the report of the Treasurer. It was read by Mr. Treat, and showed:

RECEIPTS.

Balance on hand, November, 1886.	$ 854.02
Received.	1237.00
Total.	2091.02

DISBURSEMENTS.

Expended.	1260.69
On hand now.	830.33

The report was referred to an Auditing Committee, which after wards reported it to be correct.

Mr. N. S. Patton, of Chicago, read the following as a report of the Committee on

THE METRIC SYSTEM.

The work of your Committee on the introduction of the Metric System, has been mostly of a preliminary character. It is not to be expected that a reform of so sweeping a nature can be brought into immediate use. We do not need brilliant and spasmodic efforts as much as patient and persistent pushing of the subject into the public view until it receives the attention which it deserves. During the past year we have learned in what channels we can best direct our efforts, and have made a beginning in the way of practical work. Our successors will find the path marked out for them, and will be able to enter at once into effective operations.

Your Committee has had considerable correspondence with the Committee on Weights and Measures of the Boston Society of Civil Engineers, which seems to have been aroused to renewed effort by the action taken by this Association at its last Convention. Mr. Fred. Brooks of that Society read a paper in discussion of the Committee's report. This discussion and the report of the Committee, have been printed in a special pamphlet, a copy of which is hereto attached. Mr. Brooks has kindly furnished several thousand copies of this pamphlet to our Committee. We have distributed a portion of them, and it is the intention to send the remainder to other societies in connection with a circular letter explaiuing the action taken by this Association, and requesting coöperation in bringing the subject to the attention of Congress.

The special work of our Committee is to petition Congress, and persuade others to do the same; but how can we present an effective plea unless we are fully persuaded in our own minds, and how can our plea have any weight unless it represents the intelligent opinion of the whole profession? Therefore, it seemed important to collect information concerning the practical application of the metric system to architectural work. Mr. Adler has assisted our Committee by preparing a circular letter and sending the same to several architects in Germany, making inquiries as to the workings of the metric system in their practice. Replies have not yet been received to these circulars; when such arrive it is proposed to prepare a report on the application of the metric system to architectural practice.

It is obvious that the introduction of any general change in our system of weights and measures must come through congressional action. Such action can only be secured by persuading Congress that there is a general demand for the proposed reform.

Influence must be brought to bear on Congress in the right manner and at the right time, therefore, the most important preliminary step is to determine the time and manner of our application to Congress. In the opinion of the Committee it will be impossible to secure from Congress, at any near date, the passage of a law making the use of the metric system compulsory throughout the country. Another partial measure seems to give greater promise of success.

In 1866 the Congressional Committee on Coinage, Weights and Measures proposed the exclusive use of the metric system in the Government service. This measure has been urged by various societies, and was brought before Congress in the form of a bill in 1884, and again last year.

Congress has not yet appreciated the importance of this subject, and has taken no action. At the coming session let the Western

Association of Architects add its influence to that already in the field, and let us arouse our friends and neighbors to join us. The reform is sure to come sooner or later; let us make it sooner.

The advantage of using the metric system in the Government service is apparent without argument. It will antagonize no private interests and cause no expense to private parties. It will give a practical test of the system on American soil, and that test will be varied and complete. The custom-houses, navy-yards, light-house board, and Government architect's office, will demonstrate whether the system is adapted to the varied wants of professional, mechanical and commercial pursuits. Then, after a fair trial, the favorable reports of the Government officials will ensure the passage of a law making the use of the system compulsory throughout the land.

A communication was addressed to the American Institute of Architects suggesting that the Institute revive the interest which it had formerly manifested in this reform. This communication was acted upon by the Institute at its recent Convention, the subject being referred to the Board of Trustees with power to act.

In conclusion, we urge the appointment of a Committee to continue the work we have begun, and emphasize the importance of active efforts on the part of every friend of the reform. Even benighted Mexico has adopted the metric system, and it is time that the United States put itself abreast of the progress of the age in this important matter. Respectfully submitted,

T. B. Annan,
N. S. Patton,
Chas. Crapsey.

The Association accepted the report, and appointed Messrs. N. S. Patton, J. J. Flanders and F. S. Allen to look after metrical legislation.

The Secretary read a short report of the Committee on

A UNIFORM CONTRACT.

It recommended a uniform contract, but not a uniform specification. It asked for a committee to confer with the committee of the National Association of Builders and the A. I. A. on the same subject, and Messrs. D. H. Burnham, J. F. Alexander and Sidney Smith were so appointed.

On motion of Mr. Adler, a committee was appointed, consisting of himself, G. B. Ferry, W. W. Carlin, A. Van Brunt and John W. Root, to confer with the A. I. A.'s Committee on

ARCHITECTURAL CONSOLIDATION

of all existing societies, to make a report in detail for submission to all the members.

Seventy-eight new members were then elected.

NEW OFFICERS

were elected as follows: *President*, Sidney Smith, Omaha; *Vice-Presidents*, J. F. Alexander, Lafayette, Ind., and W. C. Smith, Nashville, Tenn.; *Treasurer*, Samuel A. Treat, Chicago; *Secretary*, Normand S. Patton, Chicago; *Directors*, John W. Root, J. J. Flanders, Chicago; G. B. Ferry, Milwaukee; C. F. Schweinfurth, Cleveland; W. R. Forbush, Cincinnati.

CLOSING BUSINESS.

Votes of thanks were extended to the State Association of Architects of Ohio and all others who had aided in entertaining the members.

Henry Whitestone of Louisville, John M. Van Osdel of Chicago and A. J. Bloor of New York were made Honorary Members.

The new Directors were asked to draw up suitable resolutions upon the death of Mr. Walter and send them to his family and to the A. I. A.

Mr. C. C. Helmers, of St. Louis, made a verbal report for the Committee on

LEGAL DECISIONS

and spoke of the magnitude of the work. After some discussion, it was decided to continue the committee and allow it to employ legal assistance if desired.

It was voted to hold the next meeting in Chicago, and the Convention adjourned.

ILLUSTRATIONS

[Contributors are requested to send with their drawings full and adequate descriptions of the buildings, including a statement of cost.]

THE PARLIAMENTARY LIBRARY, OTTAWA, CANADA. MESSRS. THOMAS FULLER AND CHILION JONES, ARCHITECTS.

(Gelatine Plate, issued only with the Imperial and Gelatine Editions.)

While the architects, mentioned above, in 1860, designed and built the building, the interior of the building was finished in 1876, after the designs of Thomas S. Scott, R. C. A., at that date chief architect to the Department of Public Works. Some references to this building may be found in the *American Architect* for October 15, last.

THE OLD HOMESTEAD OF THE BALDWIN FAMILY, NORTH WOBURN, MASS.

This fine old house dates from 1651 or '61 — confirmed by the inscription of these figures on one of the old roof-timbers. Though changes have been effected, it stands substantially the same in its own quiet dignity, and not a few persons of distinction, socially and historically, in the Revolutionary period, we can picture as having gathered around its hospitable hearth. Sewall, in his history of Woburn, makes special reference to the social distinction during the Revolutionary War, of Colonel Loammi Baldwin, son of James and Ruth Baldwin, and descendant in the third generation from Deacon Henry Baldwin, one of the first settlers of Woburn and subscribers to the Town Orders drawn up at Charlestown for the regulation of the projected settlement in December, 1641. James Baldwin was a carpenter and master workman in the erection of Burlington Meeting-house, still standing. Loammi Baldwin, school-fellow with Benjamin Thompson — afterwards Count Rumford — at Master Fowle's, and afterwards companion in their walks from Woburn to Harvard, enlisted under Colonel Gerrish, was promoted and, on the retirement of the latter, put at the head of his regiment, and on December 25, 1776, accompanied Washington in the desperate expedition which resulted in the capture of the Hessian troops at Trenton. After his retirement, from ill health, from the army, Colonel Baldwin was associated with various engineering schemes. Always interested in farming and fruit production, to him we are indebted for the cultivation and perfecting of the Baldwin apple. He died in 1807. Of his sons, James Loammi and George Rumford, James settled as a merchant in Boston, and at one time was a member of the Senate for Suffolk. He made the first surveys for a railroad from Boston to Hudson, and had charge of the construction of the Boston and Lowell Railroad, and was one of the commissioners for introducing Cochituate Lake water into Boston. He died in 1862.

Loammi — born 1780, and who died 1838 — graduated at Harvard in 1800, and, after some vicissitudes, we find him established as an engineer in Charlestown. One of his first works was the construction of Fort Strong, Noddle's Island (East Boston), in 1814.

Among his works are the following: the Union Canal, Pennsylvania, seventy-nine miles long; the naval dry-docks at Charlestown, Mass., and Norfolk, Va., both in progress during the years 1827 and 1834 (here may be inserted an interesting fact, showing the lack of engineering machinery at that time in that the pile-drivers at Charlestown dock were worked by a treadmill!) Loammi was associated with the projectors of the Bunker Hill Monument; in 1825 was appointed engineer to report on the project of canal from Boston to the Hudson River, with a view to a connection with the Erie Canal. This report was considered one of the most exhaustive and complete engineering documents of the time; in 1827 was appointed to procure surveys and estimates for a railroad from Boston to the Hudson, which work was put into his brother James's hands, as he, at this time, received appointment for the two big naval docks which formed the principal works of his life.

Prof. G. L. Vose — from whose pamphlet on the life and works of Loammi Baldwin, most of these remarks are gathered — says: "No man so well deserves the name of the 'father of civil engineering' in this country, living as he did before the days of the railway system and before engineering was recognized as a profession. His name is known to few of the present time, yet there are very few works of internal improvement in the first thirty years of this century with which he was not connected."

George Rumford Baldwin, still living, and who spends his summers and winters alternately at Woburn and Quebec, became an engineer when quite a young man. He built the graceful ellipitical stone arch over the Middlesex Canal at Medford, still standing. He was a particularly fine draughtsman — designed and built the Boston Marine Railway — was engineer for the Charlestown water-works and also for the water-works of Quebec. He prepared plans for the Schuberacadie Canal, in Nova Scotia; was connected with the early surveys of Cape Cod Canal, and was consulted by the State in regard to the improvement of Boston Flats.

An interesting incident tradition hands down relative to Benjamin Thompson (Count Rumford), is that when the latter was the second time sought to be arrested for being "unfriendly to his country," Colonel Baldwin — his life-long friend — seeing a posse of men halt before his mother's house, directly opposite to his own, went out and invited the men into his barn, where he plied them with liquor till they forgot their errand and went home leaving Thompson unmolested.

OLD COLONIAL WORK IN THE SOUTH, NO. III. — THE BRADDOCK HOUSE, ALEXANDRIA, VA.

This building is interesting, as different portions of it were built at three distinct dates, 1752, 1815, 1852. The first built was the mansion of John Carlyle, who was one of the board of trustees in the incorporation of Alexandria, 1749. A description in the Lodge of Washington tells us that: "The surroundings of this structure have greatly changed since 1752. Then a beautiful lawn extended seventy-five feet to Fairfax Street on its west front, and on the east side the grounds reached to the Potomac river, a distance of about two hundred yards, and across what are now Lee and Union streets. Now, 1875 [same 1887] the old house is hidden from view, except on the

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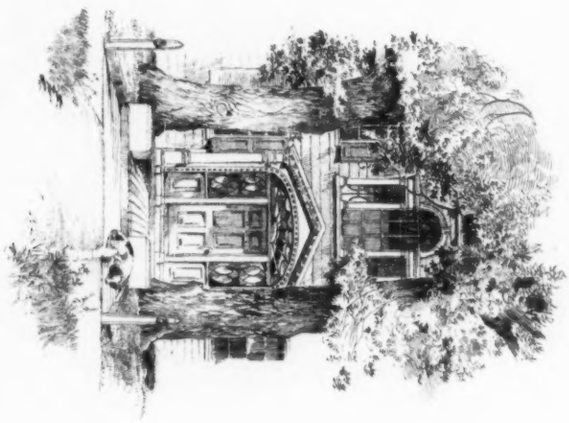
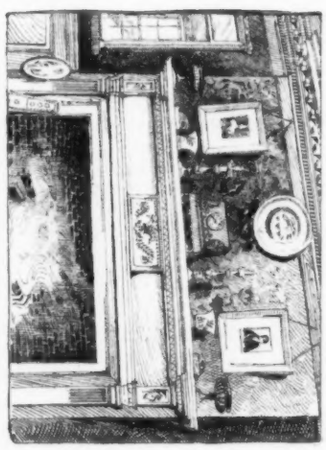
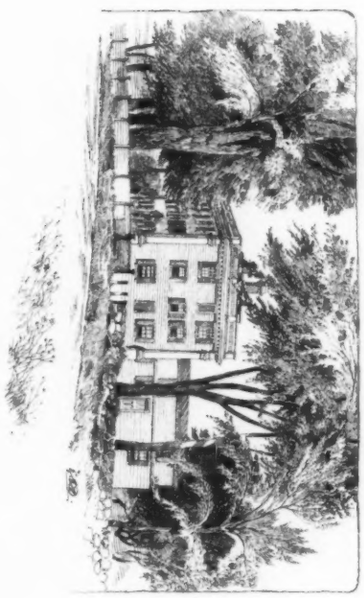
"Old Homstead" of the "Baldwin" Family
North-Woburn, Mass: built 1661.
Summer Residence of Mr G.R. Baldwin.



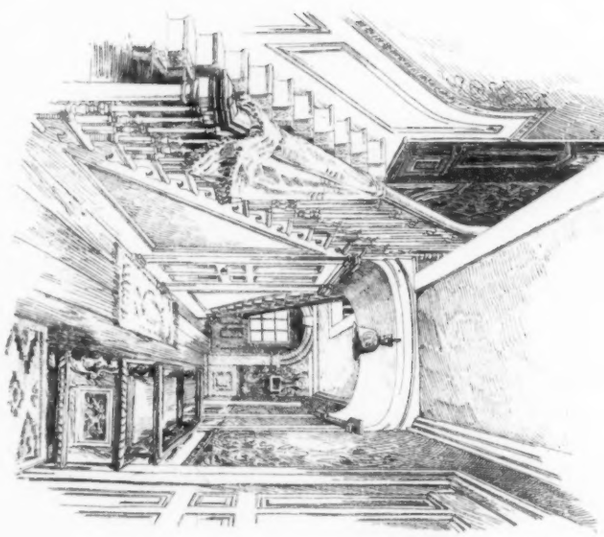
The Approach



Parlor Mantel



General Views



The Staircase.

Sketches by R. Seldon Deane.

Photo-Printing by Bierstadt

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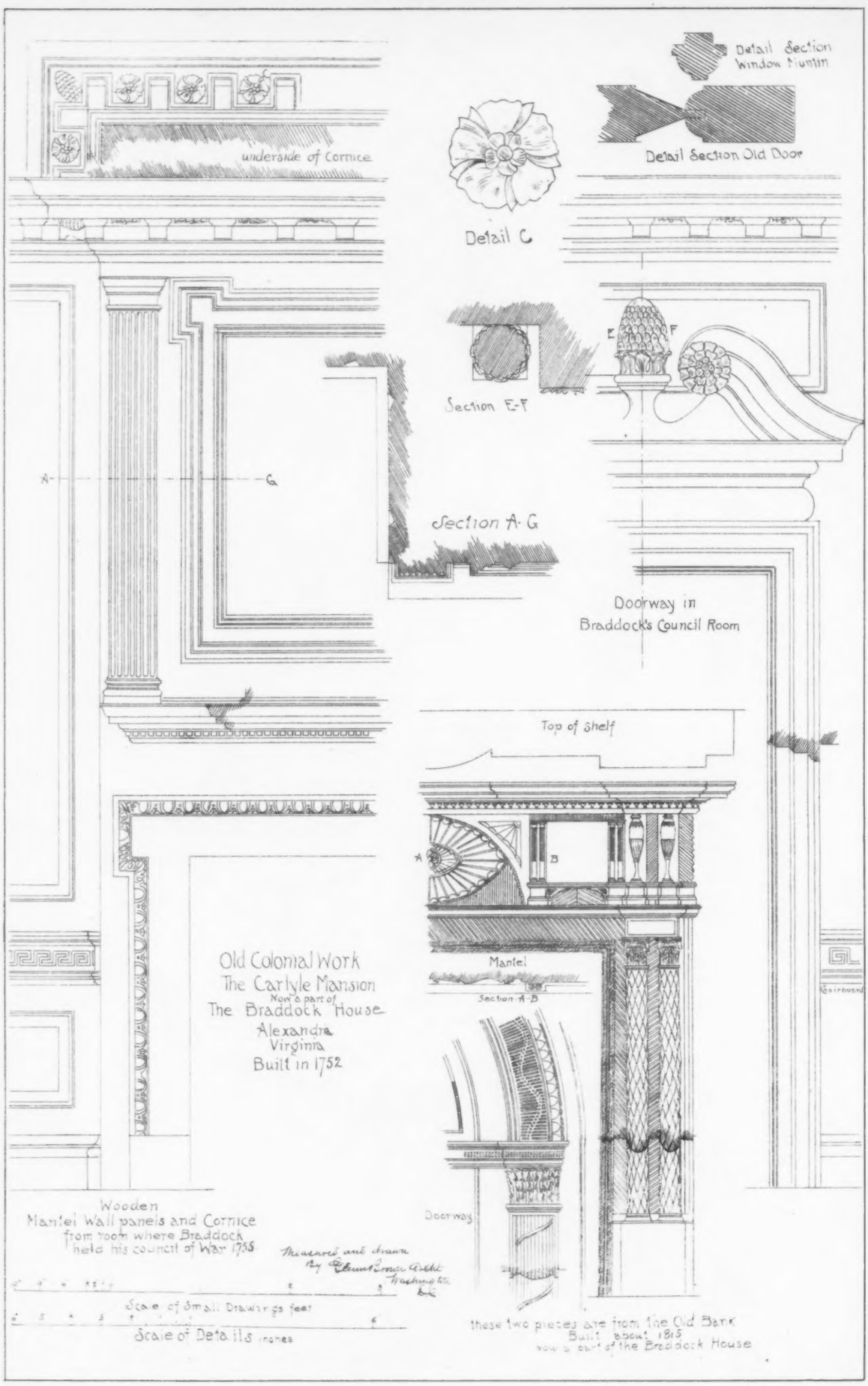

Heliotype Printing Co. Boston.

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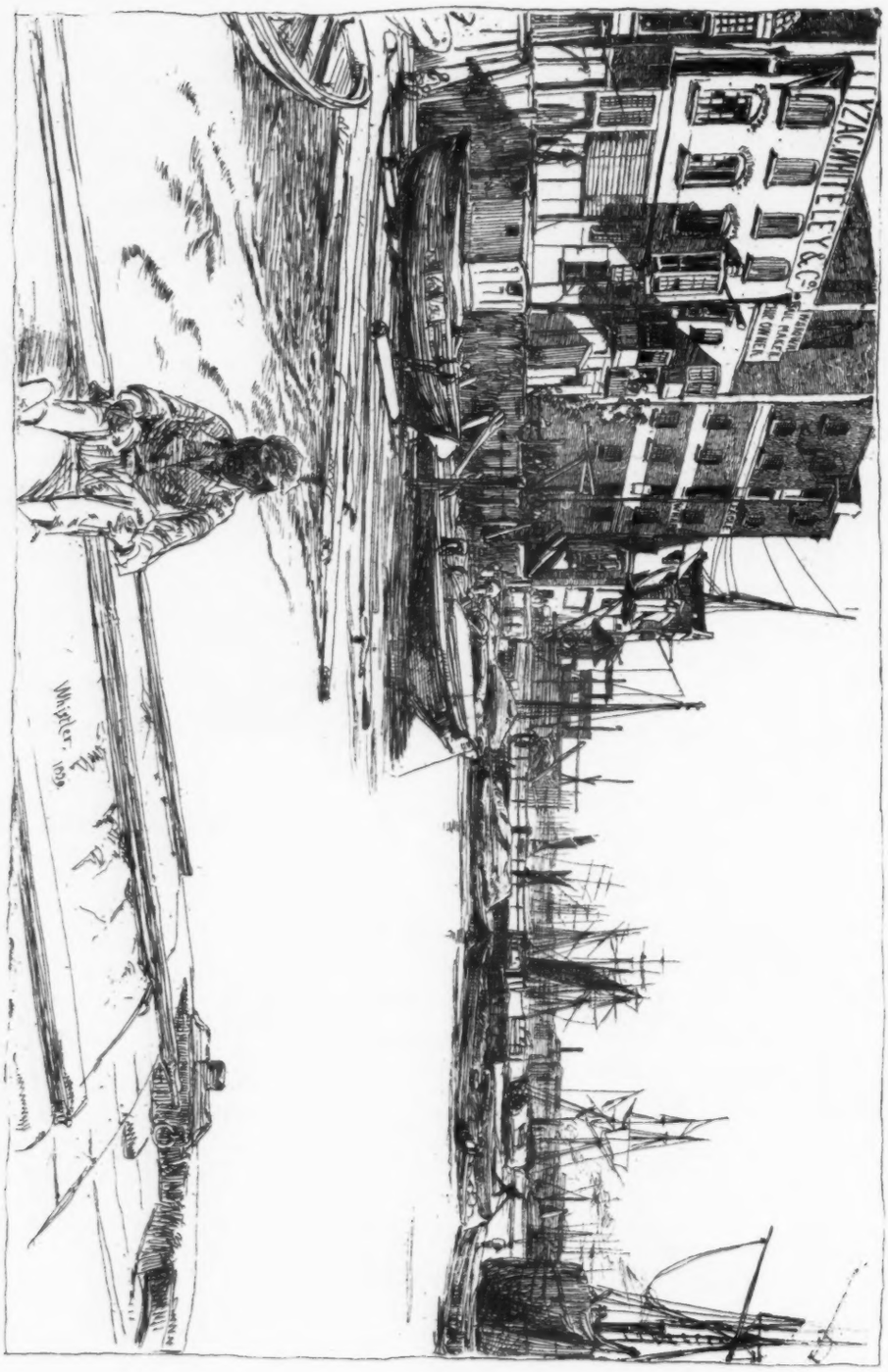

Eagle Wharf

Halstead Printing Co. Boston

American Architect and Building News, Nov. 26 1887. No. 622

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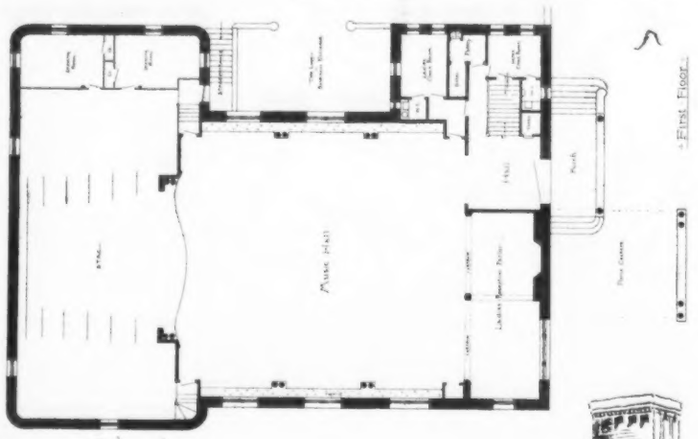

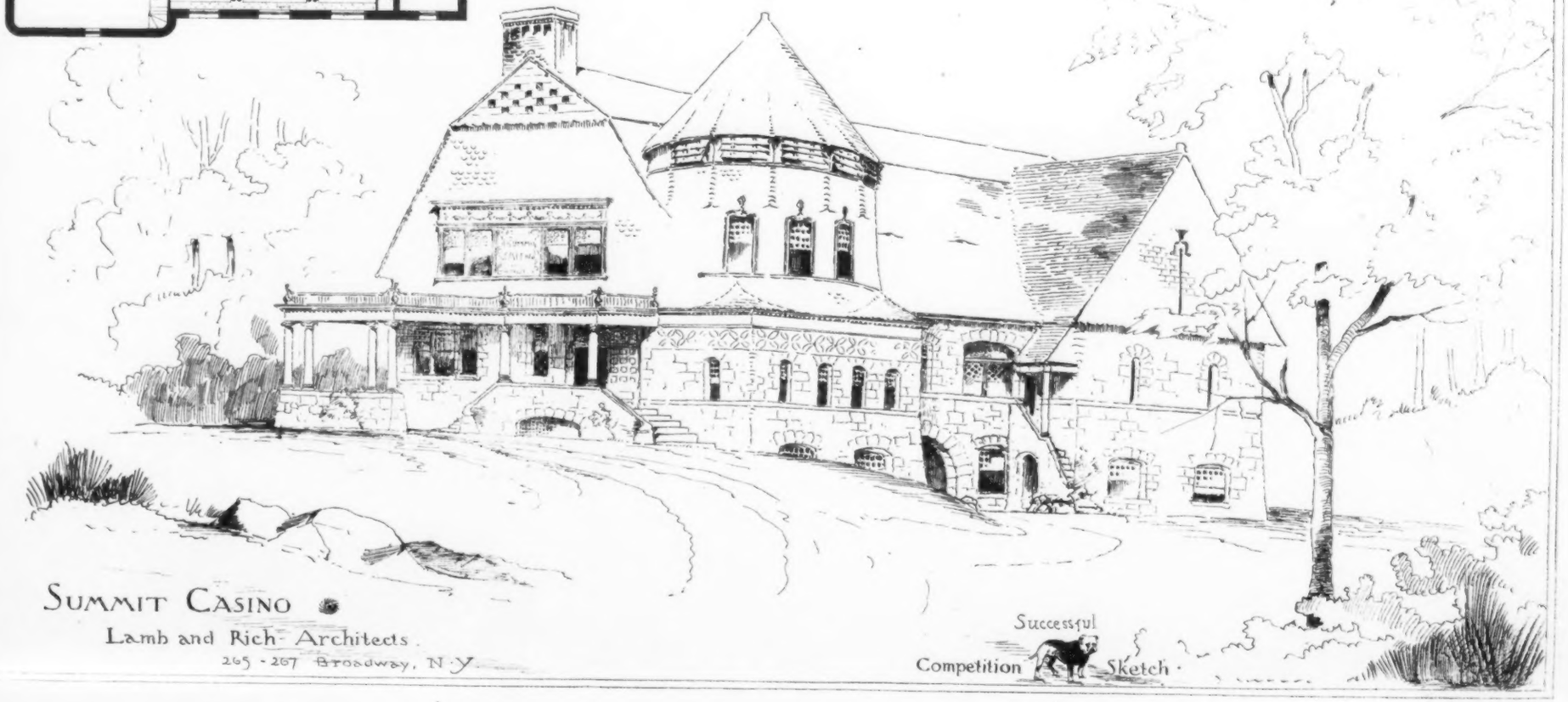

Summit Casino

Lamb and Rich Architects.
265 - 267 Broadway, N.Y.

Successful Competition Sketch.

Heliotype Printing Co. Boston

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Heliotype Printing Co Boston

Tower of St Giles Saragossa Spain.

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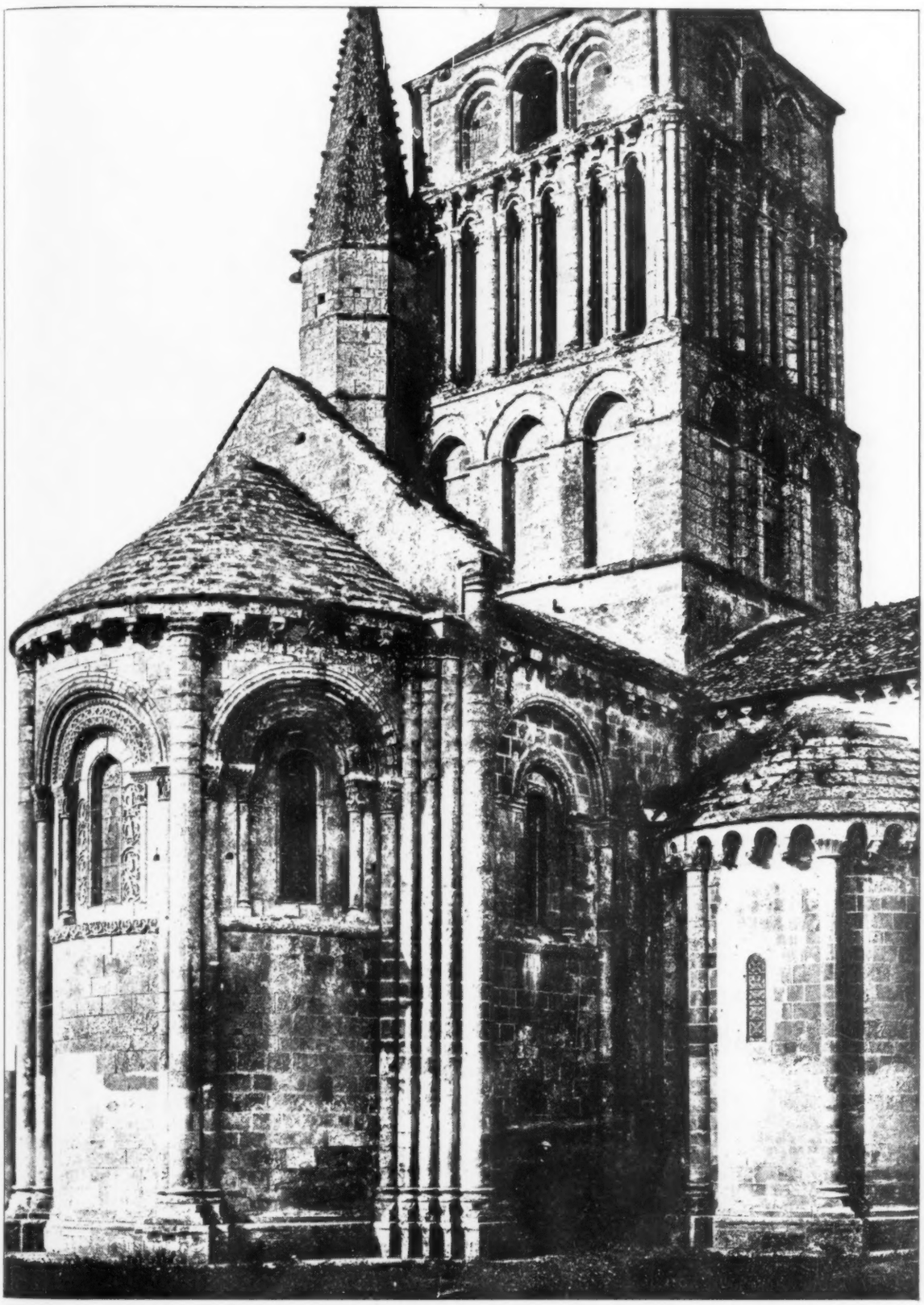


Heliotype Printing Co Boston

Aulnay, France.

east side, by the Mansion House Hotel," now called the Braddock House. The house has undergone many changes. The old staircase has been remodelled, all the rooms on the first and second stories, except what is called the Council-room, have been altered. All the doors and sashes have been replaced by new ones, except in the attic.

In what is called the Council-room the following bit of history transpired: "The British Government, having determined to drive out the French and to destroy the power of the Indians, sent over in two ships of war under Admiral Keppel, who commanded the fleet, two crack regiments of the line [the 44th and 48th foot], the 44th commanded by Sir Peter Halket, the 48th by Col. Dunbar.

"These ships arrived at Alexandria late in the month of February, 1755, while the troops remained in encampment until late in April, and were joined by troops from the various Colonies, including two companies of rangers from Alexandria and its neighborhood. On the 14th of April, General Braddock, with Admiral Keppel, held a council with the executives of Virginia, Gov. Dinwiddie; Maryland sent Gov. Sharpe; Massachusetts sent Gov. Shirley; New York sent Gov. De Lancey; and Pennsylvania sent Gov. Morris. Washington was summoned from Mount Vernon, and was presented to the council with great formality. By his dignified deportment and great good sense, made a fine impression, Gov. Shirley characterizing him as a model gentleman and statesman."

The Council-room, with the exception of doors and sashes, is apparently intact. The walls are all panelled, and all the ornamental work is carved in wood. In some places where the paint has been rubbed off the wood is shown to be hard southern pine. All the panels except one are perfect, — neither shrunken nor split. I have illustrated the panelling, cornice, doorway, mantel, etc., from the Council-room.

Braddock was a guest of John Carlyle before his disastrous failure and death in the West. Mr. William Herbert, who married Carlyle's daughter between 1800 and 1815, built a banking-house on the northwest corner of the Carlyle yard for the Alexandria Bank, of which he was president from 1798 to 1818, when he died. The funds of the bank were deposited in the vaults of the Carlyle mansion during its erection. The vaults still remain.

I have illustrated a mantel and doorway from this bank.

In 1852 the structure was completed as it now stands, connecting the old buildings, and cutting the Carlyle mansion off from the street, and adding two or three stories to the bank, and used as a hotel under the name of Green's Mansion House. The latter part of the building has nothing of interest attached to it.

During the late civil war the building was occupied by the United States Government as a hospital, and is now used as a hotel under the name of the Braddock House.

MUSIC HALL, SUMMIT, NEW JERSEY. MESSRS. LAMB & RICH, ARCHITECTS, NEW YORK, N. Y.

THIS design was successful in a recent competition. The auditorium measures 50′ x 50′, finished in pine and painted in white and gold. The ceiling is to be of natural colored yellow pine, with open truss-roof and wrought-iron stirrups and ties. Around the auditorium to be columnated is old colonial with wide divans. The proscenium-arch is to be very wide and flanked by double columns, and the stage is to be 30 feet deep. Above the rear part is a balcony 20 feet wide. The basement includes town library, society hall, and music-room, besides kitchen, etc. The entrance is to be through large archway.

EAGLE WHARF, AFTER AN ETCHING, BY JAMES A. MCN. WHISTLER.

SEE article elsewhere in this issue.

HOUSE OF J. J. MASTIN, ESQ., KANSAS CITY, MO. MESSRS. VAN BRUNT & HOWE, ARCHITECTS, KANSAS CITY, MO.

TOWER OF ST. GILES, SARRAGOSSA, SPAIN.

AULNAY, FRANCE.

THE LONGEST TUNNEL IN RUSSIA. — Russia generally is so flat that the majority of the lines are totally unacquainted with tunnels, which are only to be found in the Polish provinces on the one side of the Russian plain, and the Ural districts on the other; and, more recently, on the railways that are being made in the Caucasus. It is one of the latter that boasts of the longest tunnel in Russia — the Novorossisk branch of the Rostoff-Vladikavkay Railway. This branch strikes off from the main line from Moscow to the foot of the Caucasus range, at a station called Tikhoretsk, and penetrates the Black Sea at the port of Novorossisk. The railway is about 180 miles long and has two long tunnels — one 400 yards long, and the other 1,465 yards. The latter had to be driven chiefly through hard rock, and has been pierced in a little over a twelvemonth. When the rails are laid through it next month the whole line will be open for traffic. Although a tunnel 1,465 yards long is a very ordinary one to European engineers, it has been regarded as quite a triumph in Russia. However, a still longer one is now in hand which will merit more engineering credit. This is the Suram, on the loop-line between Baku and Batoum. The length will be nearly 2 3-4 miles and will cost about a million sterling. The piercing has been in progress for several months now, but it is not expected that it will be finished before 1890 The work is being carried on at the expense of the Government, and when the staff is thoroughly trained it is believed a start will be made on the projected great tunnel through the Caucasus ridge between Vladikavkay and Tiflis. This will be not less than eight miles in length. — *Engineering.*

THE TRAINING OF AN ARCHITECT.[1] — II.

LET us now inquire what advantage the student ought to be able to reap from pupilage and from that kind of extension of it which I have sketched.

First, as to Building, our first head. He will learn little or nothing of their history, and in the ordinary course he will see little or nothing of old buildings, but he will have opportunities in a disjointed way of acquiring familiarity with many of the features, ornaments, mouldings, decorations, and with the general design of the buildings in course of erection by the architect to whom he is articled, and not unfrequently with the design of some ancient buildings, as shown in prints, books, photographs and sketches — Classic, Gothic or Renaissance, according to the proclivities of his master. He ought to have the opportunity of acquiring a pretty thorough knowledge of ordinary construction, and in some cases of special construction, and of learning how to specify and how to make approximate estimates. He will be sure to have opportunities of learning something about materials, but probably most of them will be wasted unless he gains elsewhere some general systematic familiarity with the subject theoretically. He may get some acquaintance with the appearance of buildings in the course of erection, and of course it may happen that he may come in contact with old buildings in course of decay, but this experience is generally reserved for later days.

Passing to my second head, "Familiarity with Men and Affairs." In a large office, a pupil rarely has anything to do with men and not much with business. In a small office, the pupil often has to see people and to devote part of his time to letter-writing, or accounts, and writing out reports, and from all of which engagements he will by degrees learn that valuable familiarity with men and things which we term business habits. If he is at all observant and does his best to make himself useful, and especially if he writes a good hand — a valuable, and, I regret to add, a rare acquisition — he ought to become perfectly familiar with all the ordinary business documents that an architect has to do with, and so when he enters upon practice, this part of his office routine will be at his fingers' ends. Much of the proper dealing with *men* must, however, be learned from his actual responsible contact with affairs in real life.

My third head was "Drawing and Art." If a pupil goes into an office properly prepared, or, at least, well up in drawing the figure, and he has fair abilities, four years ought to make him at least a fair draughtsman. If in four years he thoroughly merits the praise of being a really good draughtsman, he has done well. The routine of preparing drawings from first to last should be familiar to him, and he, generally speaking, will have had an opportunity of making himself acquainted with perspective. Making designs is another matter; it depends upon other things than office work, and will not be learned in the office. As to art as applied to buildings, or as seen in painting and sculpture, if the student is articled to an artist, and artistic work is being done during his term, he ought to gain much artistic training from office work. If (as is often the case) there is little to teach him fine art going on, he has to look for it elsewhere, and he need not look in vain, for many of the best artists in our profession have been brought up in offices where they had little chance of learning the fine art of architecture, though fortunately for them, the technical art of building was learnable thoroughly. If I am correct in the view I have taken, it seems that the student unavoidably, and in the nature of things, is to look elsewhere than to the architect to whom he is articled and the associates with whom he will work in the office, for preliminary preparation and for several important parts of his training.

As for preliminary preparation, it is impossible for an architect to have too good an education, and I wish that every student were a graduate of one of our Universities, but, at any rate, I hope that most will have obtained a thorough English training, with a good knowledge of, at least, one modern language, a fair amount of mathematics, and the elements of some of the natural sciences, that is to say, physics, and, if possible, geology and chemistry, and last, but not least, that he will be well grounded in drawing. It is seldom that a youth or his friends selects architecture for his profession without his having some amount of skill in drawing, but it has rarely been carried far enough. The student should be able to draw the human figure from the antique fairly well, and ought to know something of perspective and landscape. If he has not advanced at least as far as this, it is better to spend some months at a drawing-school before entering an office at all. Some actual work in a joiner's shop is not

[1] A lecture by Prof. Roger Smith before the architectural class, University College, London. Continued from No. 621, page 246.

a bad preparation for pupilage. Whether any part of this which I call preliminary work has to be taken up in addition or not, the following portions of the equipment I sketched a short time back must, it seems, be got elsewhere than at the office. As to Buildings, their history; much of their construction and materials, and science and the superintendence of work. The study of existing buildings. As to Drawing and Art, design and the refinements of draughtsmanship and fine art generally. As to Men and Affairs, all those parts of the conduct of practice which lie beyond ordinary routine, including the law of buildings.

The most important of these is the study of erecting buildings, and I wish with all great emphasis to lay down distinctly the truth — sometimes, I fear, forgotten — that to study the buildings you must go to them. The knowledge about buildings which lectures, books, photographs and prints convey is not a knowledge of buildings. You must see, study and sketch them. There is very great advantage in a student, after a sufficient number of years have been spent in preparing himself, taking a tour, an extended tour, and a continuous tour through as many of the regions of Europe that are architecturally rich as he can, and if it can be extended into the East so much the better. This sort of tour has, I think, fallen in the estimation of students, partly because the facilities for short trips are now so good, partly, I think, because many men during the last twenty-five years have practised little else than English Gothic, and such have been contented to limit their studies to this country, with, perhaps, a visit or two to France, Belgium and Germany. But the star of English Gothic is setting, and the student cannot afford to neglect Classic, Renaissance, Romanesque and Byzantine examples, such as he must cross the Channel to study, and for good reasons which I cannot stop to go into now, six separate trips of a month each do not do one-half, probably less than half, the good that one tour of six months will do. Some building or buildings must at some time be examined very thoroughly. I am disposed to think that the balance of advantage is on the side of comparatively few good examples most thoroughly investigated rather than a large number less completely studied. Each building selected should be measured and drawn out in detail, so that the drawing would suffice to re-erect the building, or the parts of it which are of architectural merit, even if it were burnt. It is obviously convenient in many cases to select some English building for this kind of analysis. Of course, a much larger number of buildings must in addition be less thoroughly treated.

Though I have urged the long Continental tour as desirable—and, let me add, most enjoyable — it must not be supposed that short periods of study of buildings near home are not great helps. Never lose a chance of visiting, examining and drawing good work, old or new. There is a certain amount of very good old Gothic and fairly good old Renaissance to be met with in London, and the best modern work of both sorts here is quite as well worth study as the old, only let it be of the best. London also presents opportunities of studies in museums, of which, I think, few architectural students avail themselves as they might. We have antique work in the British Museum. We have an unrivalled collection of decorative work and Renaissance and Oriental specimens at the South Kensington Museum, where there is also a magnificent series of casts, including many that would form excellent studies for architects. At the Architectural Museum there is a rich collection of Mediæval architecture, and at the Crystal Palace a series of casts and models of every age, the Renaissance, Byzantine and Gothic being very good indeed. In all these places, students who want to work can get leave to draw with very little difficulty.

I now turn to the other points in which the student of architecture requires help. First, I am bound, I think, to refer to that provision which this college has made for assisting him, a provision of which I am proud to say that in the past a large number of men now successfully pursuing the practice, and in later years numbers of men whom I hope to see successful in life, have availed themselves. Those portions of your necessary studies in which you can be helped by attending classes here are,— (1) The history of buildings. This, with an examination into their features, details, and the growth and metamorphoses of architectural styles, forms the subject of the A, or art course here. I do not pretend for a moment to have time, in a session of thirty evenings, or the ability, to tell the students all they require to know, but I claim that the course here gives a systematic and connected view of this history of ancient and modern architecture. I endeavor to make the subject interesting, and prefer to content myself with only taking up as much as can be done thoroughly, rather than to attempt to get over too much ground. There is a magnificent series of diagrams, which are lent to students to work from, as well as hung up in the room, and I have endeavored, with a success of which I confess I am a little proud, to induce the students themselves to draw illustrations of the subjects of the lectures.

"The Materials and the Construction" of buildings form the subject of course B, and here, as in the history of architecture as an art, I am far, indeed, from attempting to cover the whole field; but the course is consecutive, systematic and thorough; it takes up all the principal building materials and how to use them, and I endeavor to make sure work as we go. From both these courses I believe students derive the advantages that they have planted in their minds a sufficiently connected view of the art in the one case, and of construction in the other, for them to be able to appreciate the meaning of every fact which comes under their notice either in their reading or sketching, or on buildings; in other words, that beyond direct gains they are enabled to get advantage from many other sources of information which would otherwise be of less service. I desire to state very plainly that these courses are not so much directed to enable students to pass the examination at Conduit Street as to give them a real help in their education as architects; but I believe that in this way they will more efficiently aid those who are going in for these examinations than if I attempted to shape them exactly to fit the course of the question papers. I think, too, the final examination at the end of the term, and an intermediate one, which it is usual to hold, are of great service to those who are preparing for the Institute examination, by enabling them to see how much they are able to accomplish in answering a previously unseen paper of questions on architecture within a fixed period, and quite without assistance. I am sometimes asked if these courses give enough information to enable students to pass these divisions of the examination to which they respectively relate. My answer is, that it depends upon the student. If he simply attends and takes some notes, and does nothing else — Certainly not. If he attends, and give time and study at home to the subject, and tries to make all that he heard in the class-room his own, and then to pursue the lines suggested for further private reading at points where want of time obliges one to curtail part of a subject — Yes. Not, however, forgetting that personal familiarity with some architectural buildings is absolutely essential to success in the examination. Course C proposes to give such information on the general conduct of building operations and architectural practice, and on some of the laws respecting buildings, as is most needed by men beginning practice, including some notice of the supervision of building works and the decay of buildings, and the measures to be taken to secure dangerous and ruinous structures. Here, again, I think that by giving what is most serviceable to the young architect, I am doing my best for him in his preparation for his examination. Here the work of this college stops; but I have little hesitation in saying that it will help you in the departments to which it is directed to master your subjects more thoroughly than by solitary study you easily can, and that what you will learn in this room is adapted to form the groundwork upon which your own further work may usefully stand.

I regret that time warns me that I must condense as far as possible what remains for me to say, and give you bare references in place of stating matters at length. Before leaving this college I must point out that some of the sciences bearing upon architecture can be well studied here, and that the Slade School affords excellent means of instruction in drawing the figure, though in neither case are the courses specially arranged for architects. Some particulars of these will be found at the foot of the prospectus of my lectures. At King's College Professor Kerr gives a course of lectures on the "Arts of Construction." His ability and his long experience as a public lecturer are too well known for it to be requisite that I should say more to point out the value of the course.

The most important subject remaining, "Architectural Design," is to be learned best at the Royal Academy. One must be a good draughtsman to get in; but here not only is good drawing made better under the eye of that accomplished architect and teacher, Mr. Phené Spiers, but design is practised under the personal direction of the very first architects of the day, those I mean who have the honor of being members of the Academy. No opportunity so good as this exists, and no better opportunity well could be devised for students to acquire skill in design; and quite apart from the medals and prizes, this is enough to repay you for any trouble taken in obtaining admission. Next, I must refer to the Architectural Association and its work, a subject so considerable that I cannot do more than glance at it in general terms. A student's mutual improvement society, numbering about 1,000 members, with a library and at least a dozen classes and courses of lectures, and its own travelling studentship and series of valuable prizes, it is an organization of great importance and with vast possibilities for good. I hope you will all belong to it, for from it individual portions of your architectural equipment can be well obtained. It is sometimes said that there are imperfections connected with the scheme of the Association, the most serious being that the work is to a certain extent fragmentary, and in the nature of things unequal, and that some of the amateur teachers are not practised instructors. Whether this be so or no, the facilities offered are very many and very great, and especially so in that all-important branch of your studies, the study of design. The elementary class of design, the class of design, and class for color decoration are worthy the attention of you all as open to you before you can enter the Royal Academy, and to these classes many an architect is indebted for his first opportunity of learning and practising design. The practical side of our art is studied by the members of the Association in many classes, each good in its way, and each taking up a useful portion of the work. The visits to modern buildings, which are organized by the Association, are a means of learning how the best work of the present day is being done, and in themselves would be worth joining for. In the "*Brown Book*" of the Association you will find the whole programme set forth, and there, too, you will find the regulations and programmes of all the other organizations which I have alluded to. Let me recommend to your notice the page of advice to students which that pamphlet contains, and to your practice the personal consultation with a member of the Committee of Advice which it suggests and

recommends. Among the announcements in the "*Brown Book*," one will appear for the first time which I should be glad to believe will be continued for many years — the Studio established by Messrs. Baggallay & Millard. This new and as yet untried venture, is fortunately in good hands, and if proceeded with, ought to afford admirable assistance to students in draughtsmanship and design, and I hope also in construction. The Royal Institute of British Architects does not give any courses of instruction, but it possesses the best architectural library in London, and this is now accessible without charge and without more than the needful formalities to all working students of architecture, including students at this college.

The City and Guilds Institute has given in the month of July short courses of lectures on subjects, most of which are of value to architects. These, no doubt, will be repeated next summer. The establishment at this Institute of various classes bearing on our pursuits is in contemplation, meantime a class of exceptional instruction in masonry was conducted there last session by Mr. Harvey, and this subject is to be pursued together with the allied subject of descriptive geometry, under the same teachers this season. The instruction given by Mr. Harvey is spoken of by those who know most about it as exceptionally good, and there is nowhere else where the same subject, treated from an architect's point of view, is taught so thoroughly and practically. Here I might well end, were it not that I know that this address, or much of it, will, by the courtesy of the professional press, be read by students who cannot get to London, or who, being in London, cannot see their way to getting to Gower Street or Conduit Street. To any such I should like, with your permission, to address a parting word, and to say, "Courage, my friend. Remember, it is 'the spirit in the man, not the water in the brush;'" and though I have spent the evening describing useful aids to study, there are few of them which a resolute and energetic student cannot dispense with. What I take to be absolutely essential is, first, work in an office, and that I take it you have; secondly, buildings to study, and there is hardly a parish in England where there is not at least a fragment of the noble Mediæval architecture of our country within your reach; thirdly, books, and of those you must manage somehow to get hold of a few, but if your choice be not large you must the more thoroughly master the ones you have; and lastly, instruction in drawing. That happily the schools of art have spread through the country. Read, I pray you, the "Advice to Students," issued by the Institute of Architects, and appended to the programme of the examinations, and you will notice that there is but scant reference to the London advantages which I have dwelt upon, though I have good reason to think that the Board of Examiners are not insensible to their value; but that the course pointed out is one which a student, with comparatively little aid, may fight out for himself. Still, I am quite sure that the aid offered here and elsewhere will make that course easier, shorter, and I think, surer. In taking leave of the subject and releasing you, let me revert to what was said earlier in the evening upon cultivation. I trust that each one of you will not simply learn his profession and push his way, but will cultivate his mind, and so successfully that he shall be known, not merely as a safe constructor or a brilliant designer, but as a man of taste, of judgment, of varied knowledge, of some accomplishments: in short, that he shall be an ornament to his profession.

VASSILI VERESTCHAGIN, THE RUSSIAN PAINTER AT THE GROSVENOR GALLERY, LONDON.

From Baines.

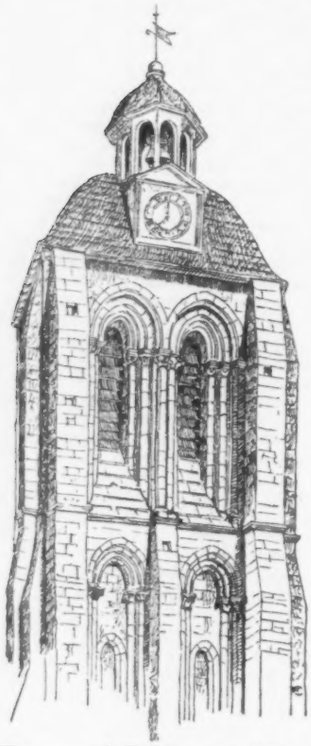
EVERYTHING that could be done to show off M. Verestchagin's pictures to the best has been done at the Grosvenor Gallery. The walls are hung with dark-red cloth festooned, the doors have *portières* of Oriental carpets; there are trophies of arms here and there, and tropical plants everywhere. It is all most artistically arranged. You look through an avenue of evergreens at the courtyard of a mosque. Just in the centre is a palm, and another at the side. Half close your eyes and it seems as if you were standing in the court under a blazing sun looking at the Indians at their prayers. Some of the realistic critics will doubtless call this claptrap, but there is no reason why a picture-gallery should not have its corners filled up by evergreens, and its walls hung with festooned drapery. Everywhere but in England this is common enough, and it certainly adds to the pleasure of looking at pictures. Now and then, to refresh one's eyes by gazing upon the harmonies of an Oriental carpet detracts nothing from the beauty of a picture; and were it not for the expense, every great gallery would be improved by draped walls, or embossed leather; for there is not a picture, however great, that is not improved by luxurious surroundings. The popularity of M. Verestchagin's exhibition will probably rest upon his battle-pictures, which are realistic to the last degree. The painter has served in the Russian army; he has seen war from the private's point of view; he knows the miseries of cold, and wet, and burning sunshine; and yet, in spite of one's feeling that it is all perfectly true, somehow or other this manner of painting carnage does not impress one. How is this? Is it too realistic? When first I became acquainted with M. Verestchagin's work in Paris, I had the opportunity of comparing it with the great French military painters, such as Détaille and De Neuville. They, too, had served in as dreary a campaign as the Russo-Turkish; the cold in the trenches of Paris may not have been quite so severe as that in the Balkans; but once the thermometer descends to twenty degrees below freezing-point, a few degrees more or less is of little consequence. Comparing these various horrors, De Neuville's and Verestchagin's, my impression eight years ago was the same as it is now — that the Frenchmen are pathetic, and the Russian is only horrible. Few people can gaze untouched at De Neuville's "Le Bourget," or "St. Privat"; but out of all M. Verestchagin's pictures only one, to my mind, is in the least affecting — the "Blowing Rebels from the Guns in India" — and this, perhaps, disgusts more than it touches one. There is a want of the pathetic in all this Russian's work; the string of carts toiling along full of wounded men ought to be pathetic, but it is not, although there is always an heroic element in French battle-pictures which, I dare say, is not half so true as the absence of it in this Russian painter's work, yet they make one feel more the brutality of war than do M. Verestchagin's. His men are not living souls, they are puppets — which probably is the fact. Still, the only *raison d'être* for painting military subjects can be to stimulate heroism, or give a wholesome horror of war, and these pictures seem to me to do neither. There is any amount of blood; there are limbs tumbled about, but the result does not make one shudder. The work is, in fact, too realistic, and not sufficiently artistic; it is just the difference between the realism of Zola and the realism of Alphonse Daudet — there is a lack of the pathetic. Take the picture of the "Forgotten Soldier," left dying amongst some verdure which is conventionally arranged into a jungle (utterly unreal), with a background of snowy peaks, a deep-blue sky, and birds of prey (stuffed birds), hovering above. The whole thing is made up. Compare this with "Oublié," by, I think, De Neuville; a soldier, wounded, is crawling on the snowy ground endeavoring to attract the attention of an ambulance passing along in the distance. The first picture is, as I said, made up in the studio; the second might have been painted on the spot. You pass the first picture with a single glance; you stand immovable before the second until the tears start from your eyes. Even "Conquered" fails, although it ought to be pathetic — a priest censing a number of dead. The priest's expression is fine, but the dead men are a mere confused mass lying in the grass, which you might not even see if you did not look for them.

But turning to the Indian pictures, a very different judgment must be passed. These, for light, intense sunlight, have never been surpassed, never been equalled — in fact, M. Verestchagin is the only painter who has ever been able to impress the spectator with the effect of Oriental glare. De Nittis and some of the modern Italians and Spaniards have a wonderful power of rendering sunlight, but the palm must be given to the Russian painter. "The window of Selim-Shisti's monument" is a marvellous effect of light. A white marble wall, with beautiful, carved open-work window, a white marble seat, and on it, men clad in white; the only color, a frieze of glazed tiles, and yet the brilliancy of light and the power with which the Indians stand out against the wall are perfect. So, too, the "Pearl Mosque in Agra" is an exquisite study of different tones of white. "The Mosque in Futtehpore Sikri" is equally fine, with its many-colored walls and reflections on the marble pavement. Note, too, the characteristic attitudes of the Indians, their slim, lithe figures and long feet. "The Taj, at Evening," with the sunset glow upon it, and the same, rising from the morning mists, are both excellent studies. "The Prince of Wales entering Jeypore" is a blaze of color and very interesting as an historical picture, but artistically it is somewhat hard and wanting in breadth. Amongst the pictures and sketches in Palestine are many as excellent as the Indian ones. "Solomon's Wall" is very rich in color and far superior to the same subject painted by Gérome years ago. Nor must "Business and Prayers" be omitted, two Jews in rich raiment discussing "affairs." Another splendid study of color is a nameless picture of a Central Asian of Khiva or Samarcand (?) clad in a thick, many-colored garment, standing against a white-tiled wall. The lower part is blue and green of Persian character, and here and there some of the tiles are broken. The whole is most powerful. The "Tombs of the Kings," the "Entrance to the Grotto of the Mount of Temptation," and the "Refectory of the Grotto," are all worthy of minute study.

M. Verestchagin is certainly one of the first painters of the day. He is original, powerful, and a brilliant colorist. His least successful works are the portraits, though some of these are also exceedingly clever. If these battle pictures will put an end to, or even stay war for a time, so much the better, but I fear not "in our time," as M. Verestchagin says in his catalogue, but so long as the world lasts "people will kill one another, everywhere, under all possible pretexts, and by every possible means. Wholesale murder is still called *war*, while killing individuals is called *execution*." M. Verestchagin ought not to be surprised at this. Man is before all things a sporting animal, and if he cannot slay his fellowmen, he kills the lesser beasts, hares, rabbits, birds, and sometimes human babies, but still to his credit be it said, now and then he does not mind running the risk of being killed himself. Also, we ought to admit that without war, the world (the older parts of it), might become still more unpleasantly full than it now is, though, as a mere population-thinning machine, perhaps a good epidemic is less brutal. In any case,

M. Verestchagin has done his best to depict war with all its *horrid* accessories and in its most intense brutality. Penguin.

JAMES ABBOTT McNEILL WHISTLER.



TOWER of S. MARTIN, TOURS
AFTER "THE BUILDING NEWS"

Mr. Whistler was born in several places, according to his own statements and those of others; in the "*Salon Catalogue*" of 1882, he is vaguely but magnificently termed "Neill Whistler, born in the United States of America"—but I believe the fact to be that he is a native of Lowell, Mass., where he "arrived" in 1834. His father was George Washington Whistler, an eminent civil engineer, who held a place of high honor in Russia in connection with the building of railways. To that country our Whistler was taken when a child, but his father dying, he returned to America, and was sent to West Point to receive a military education. He is described as having been very inattentive in his studies, so much so that he failed to pass the examination, and was dropped from the rolls. It is to this period, doubtless, that the following anecdote related by Wedmore, belongs. "There exists, somewhere or other in the too-safe keeping, of public authorities in America, a plate on which, before he left the public service of the States, he neglected fully to engrave that map for the coast-survey which the authorities expected of him, but on which he did not neglect to engrave, in truant mood, certain sketches for his pleasure. The plate was confiscated. Young Mr. Whistler was informed, sternly, that an unwarrantable thing had been done. And he perfectly agreed, he told the high official, with that observation—"an unwarrantable thing had been done: it was quite unwarrantable to remove a plate from the hands of its author without sufficient notice: he had thereby been made unable either to finish his map or to remove those sketches which were meant only temporarily to enliven and ornament it." It was plain that he would never make a soldier, so he abandoned the profession of arms and followed his own strong artistic bent.

This took him first to England (in 1855), and later to Paris, where he entered the studio of Gleyre. Here he remained about two years, and during this time published his first set of etchings—twelve plates and a title—usually called the "French Set." They were renderings of street scenes, interiors and figures, and were published by Delâtre in 1858, with a dedication to Seymour Haden. It was a few years after this time that his first important picture, "The White Girl" (1862), was painted. It was, however, rejected by the jury of the *Salon*. Then he went to London and settled in Chelsea, that fascinating old place which he has always since loved, and with which his name will be as closely linked as those of Rossetti and Carlyle.

His earliest contribution to the Royal Academy, "At the Piano" (1867) was a success, and was bought by John Philip. His "Arrangement in Black and Gray" (1872) (the famous portrait of the painter's mother) was not so fortunate, being at first declined, but was finally hung, after a strong fight for its acceptance made by Sir William Boxall, R.A., of the Council. Whistler sent pictures to the Royal Academy for a number of years, among which were "Symphony in White, No. 3," and "The Last of Old Westminster." But he has not exhibited there for a long time now.

During the years 1859–1861 he had etched a series of views on the Thames, sixteen in all, which form what is called the "Thames Set," and may, on the whole, be considered his finest etchings. Their subjects were picturesque shipping, boats and barges, old wharves and warehouses, and some of the bridges. They were not, however, publicly issued until 1871. Strength combined with delicacy, the art of saying much with little, and a great mastery of telling lines are their chief and sufficient charm.

In 1874 he opened a special exhibition of his works in London, which attracted much attention, and with the exception of the pictures he sent to the Grosvenor Gallery and an occasional portrait shown at the *Salon*, he has since confined himself to this method of reaching the eye of the public.

The Grosvenor Gallery was opened by Sir Coutts Lindsay in 1877, and one of the largest contributors was Whistler, who sent his portrait of "Irving as Philip II," with some "Nocturnes" in black and gold and blue and silver, a "Harmony in amber and black," and an "Arrangement in brown." For the painter had now adopted some of the terms of the musician in order to give distinctive titles to his work, and yet avoid any literary flavor, which he has always disliked. Whistler does not believe that pictures need teach any lesson or that they should illustrate any event, either fictional or real. He is an "impressionist" in the real sense of the word, painting the essences of things as they present themselves to him. "Never depiction; always suggestion," is his motto. His coloring and harmony of tone are those of a master, and while looking into the mysterious hues in which he veils his work, one does not ask for more from him. Velasquez is the painter who has most influenced him.

His initial contribution to the Grosvenor Gallery was followed by a "Variation in flesh-color and green," and a "Scherzo in blue," and portraits of Miss Rosa Corder (otherwise called "An Arrangement in brown and black") of Miss Connie Gilchrist, the actress ("The Gold Girl") and Lady Archibald Campbell. I must also record here his fine portrait of Carlyle (1872) now of world-wide reputation, one of Miss Alexander, a portrait of himself, and a most striking one of Sarasate, the violinist. This last was exhibited in 1885 at the Society of British Artists, of which Mr. Whistler became a member in 1884, and was elected President last year. His portraits of Carlyle, Mrs. Whistler and Miss Corder have been engraved in mezzotint.

It was in 1878 that, because of some sharp words used by Mr. Ruskin in a review of Whistler's paintings at the Grosvenor, the latter brought a suit for libel against the great art-critic. Mr. Ruskin, among other things, had said: "I have seen and heard much of cockney impudence before now, but never expected to hear a coxcomb ask 200 guineas for flinging a pot of paint in the public's face." The trial made a great sensation, and many noted artists were called to testify as to the merits of the work in question. It ended in a decision giving Mr. Whistler one farthing damages and no costs. After this celebrated case was over, he published a pamphlet on the subject, called "Art and Art Critics," giving his views upon lay criticism, holding that the only judgments worthy of respect were those expressed by artists. Whistler's pen is not much less brilliant than his brush, and many caustic and pointed things are said in this little *brochure*. He says of his opponent, "We are told that Mr. Ruskin has devoted his long life to art, and as a result—is Slade Professor at Oxford. In the same sentence, we have thus his position and his worth. It suffices not, Messieurs! a life passed among pictures makes not a painter, else the policeman in the National Gallery might assert himself." Again, "Still, quite alone stands Ruskin, whose writing is art and whose art is unworthy his writing," and "as master of English literature he has a right to his laurels, while as the popularizer of pictures he remains the Peter Parley of Painting."

In 1881, Whistler arranged an exhibition in London of his pastels of Venice, and in 1884 and 1886, a number of his drawings and sketches were gathered together by him and shown to the public. On these occasions he decorated the galleries in harmony with the prevailing "note" of the collection, at one time displaying "an arrangement in flesh-color and gray," at another, "an arrangement in brown and gold." He was one of the first to appreciate and introduce the beauties of Japanese art-work.

Mr. Whistler has done some notable work in decoration. In 1877 he executed his famous "peacock room" (see *American Architect*, March 24, 1877) in blue and gold, in the town-house of Mr. F. R. Leyland (London), whose portrait, with those of his wife and daughters, he had etched some years before. His decorative work is found in other London houses and in the music-room of his friend Sarasate in Paris, which is in a scheme of white, pink and yellow.

Rare and original as are Mr. Whistler's talents as a painter, it is his etchings by which he has won his chief fame and on which it will doubtless rest. His strongest admirers claim that he is the first living etcher, and they have good ground to stand on. Besides those already mentioned, he issued in 1880 a set of twelve prints of Venice, and in 1886, a second series of twenty-six plates, twenty-one of which were of Venice, and he has produced a large quantity of single plates. Some of them are "Joe," "Finette," the "Little Putney," "Battersea Bridge," "The Adam and Eve," "Old Chelsea," "The Muff," and "Speke Hall."

Mr. Frederick Wedmore's catalogue, published in 1886, enumerates two hundred and fourteen etchings, the work of thirty years. Many of the prints are now exceedingly rare. Mr. S. P. Avery, the well-known New York picture-dealer, owns a very fine collection of Whistler's etchings and paintings. In 1883, the artist exhibited, at the rooms of the Fine Art Society in London, some fifty etchings and dry-points of Venice. The gallery was decorated in yellow and white—the room white, with yellow mouldings, the frames white, the chairs white, the ottomans yellow, curtain and mantel draperies yellow, with white butterflies, yellow flowers in yellow Japanese vases—even the attendants were clothed in white and yellow. As a well-known French artist said, "It was a dream of yellow." And the catalogue, the work of Whistler himself, was another revelation. After each title he had quoted criticisms on his work (mostly unfavorable) from the writers and journals of the day. For instance, after No. 27, "Nocturne Shipping," he quoted from the *Daily Tele-*

graph, "This archimago of the iconographic aoraton, or graphiology of the Hidden," and writes in the margin, "Amazing!" After No. 36, "The Mast," he put, "The Mast and the Little Mast are dependent for much of their interest on the drawing of festoons of cord hanging from unequal heights." This was from P. G. Hamerton, and at the edge Mr. Whistler notes, "At the service of critics of unequal sizes." Against the words of Wedmore, "He took from London to Venice his happy fashion of suggesting lapping water," which were printed under No. 30, "Riva," he printed "Like Eno's Fruit Salt," or the "Anti-mal-de-mer." He headed the list of prints with, "Out of their own mouths shall ye judge them," and "Who breaks a butterfly upon a wheel?" and ended it with

"*Voilà ce que l'on dit de moi*
Dans la Gazette de Hollande," and
"We all roar like bears."

At another time, when *Punch* had published some caricatures of his drawings, the eccentric artist cut them out of a number and gravely hung them up in the gallery beside the works which they burlesqued. Courage, independence and humor are prime qualities of Mr. Whistler, and much shall be forgiven him for them. He is not renowned for consistency — indeed, he would no doubt scorn such an imputation — and those who know him were not surprised when he advocated using no margins or remarques on etchings and yet used mounts of extraordinary size (his etchings being all small), and also left on the lower edge of each print a projecting bit of paper with his monogram upon it.

In 1885 he lectured in London on art, presenting his hearers with a brilliant and novel discourse, commencing to deliver it at ten o'clock in the evening: he explains why, in this characteristic way, "Every dull bat and beetle spouts at eight o'clock, just as we are about to sit down to dinner. So we never go to see Bat and Beetle. I shall lecture at ten in order to dine myself, and let my victims get through with dinner." Perhaps Mr. Whistler thought his audience would be more good-natured after dinner.

Numberless bright things are attributed to him. One is of Sir Frederick Leighton, the president of the Royal Academy, whom some one had been praising for his versatility. Whistler quietly said, "and he paints a little, too, I believe." Another relates that an enthusiastic disciple of Whistler had said to him that, after all, there were only two great painters, Velasquez and Whistler. "Why drag in Velasquez?" Whistler remarked.

The irreverent spirit of the nineteenth century might suggest that Whistler would have been the Napoleon of advertisers but the world would have lost an artist that it could ill spare. Such vivacity, elegance and charm it seldom greets in one personality. Wit and conversationalist as he is, Whistler is also said to be much of a Bohemian.

The late E. W. Godwin, the architect, in 1879 built for him a house in Tite Street, Chelsea. It was a quaint little structure of white brick, and gained the name of the "White House." It is said that it was sold for debt, and when Whistler moved out of it he wrote on the wall, "Except the Lord build the house their labor is but vain that build it. E. W. Godwin built this one." The house was afterwards occupied by Mr. Harry Quilton, once art-critic of the *Times* and *Spectator's* who said some severe things of Whistler's work, and whom the artist delights in quoting as "'Arry." Whistler now lives in the Fulham Road in London, in a beautiful house, with a large studio, very plain in its furnishing, almost its only ornament being some fine old blue-and-white china.

Whistler's personal appearance is as striking as his work. He is tall and straight with a handsome face and fine head of curly black hair, in the midst of which is the famous "white lock." He wears in one eye a glass without a rim, and habitually carries a long, wand-like cane, and it is said that this cultivator of originality once declined to give it up to an attendant at an exhibition, saying "Oh, no, my little chap! I keep this for the critics."

His signature or hieroglyph, which bears a resemblance to a butterfly, is, in its oddity, characteristic of its owner.

Whistler has won a medal for painting at the *Salon* and one for etching at The Hague.

It has been reported that he was coming to America to lecture, but his visit has been put off from time to time. His explanation is: "It has been more than once suggested to me, but you see, even as it is, I find art so absolutely irritating in its effect upon the people that I really hesitate before exasperating another nation."

His influence upon young artists both in painting and in etching has been wide and powerful, and whatever the faults of his work, they cannot hide its great merits nor detract from the fact that we have in him an artist of the first order, a thorough *painter* and a great etcher.

THE DECORATIONS FOR THE HOTEL DE VILLE, PARIS. — The select committee of artists, town councilors, and high civic functionaries which was named last July to decide on a plan for the pictorial decoration of the Hôtel de Ville are to go to-morrow to study at Fontainebleau the models created by the Italian masters engaged to adorn the palace there by Francis I and Henry II. It is probable that these models will be adopted for the reception-rooms at the Hôtel de Ville. The decorators are not only to have recourse to pictorial artists in beautifying the galleries there, but to make extensive use of the tapestries belonging to the City of Paris. — *London Daily News.*

COMMUNICATIONS

DRY-ROT AGAIN.

CHICAGO, November 16, 1887.

TO THE EDITORS OF THE AMERICAN ARCHITECT: —

Dear Sirs, — Is there any danger of "dry-rot" in the truss-work of an open timber roof where the timbers are finished with three coats of "hard oil finish." The roof in question is that of a church, lately finished in this city. The material of the trusses is Georgia pine, the largest timbers being 12″ x 14″ in size. It was necessary to finish the work in some way as the entire roof-work is of wood, panelled between the trusses and purlins — all of which are fully exposed. The timbers were as dry as such large pieces usually are when put up, which is, perhaps, not saying much. "T."

[WE should be anxious about these trusses. The dryness of the situation may not save them. One of the worst cases of rot we ever saw was in a timber lying on the floor of a dry garret. In this case the disease had apparently started from the point of contact with an upright shore which stood on the horizontal piece; and if it should begin at a joint, or at the foot of the truss, which is commonly the starting-point in such cases, it would run very freely through the material prepared for it in the cells of the wood by confining the sap with varnish. — EDS. AMERICAN ARCHITECT.]

ISOLATED WATER-TANK TOWERS.

NEW YORK, November 18, 1887.

TO THE EDITORS OF THE AMERICAN ARCHITECT: —

Dear Sirs, — Permit the suggestion, in connection with the general use of automatic-sprinklers, with the tank elevated, as now in vogue with so many manufactories, that, architecturally, the form of light-houses be adapted, when on level ground it becomes necessary for a special detached, or partially-detached structure. Also, where great height is necessary, with open inside, from base to roof, would commend the arrangement made by the De Wit Wire-Cloth Co., at Belleville, N. J., for drying painted screen-wire with a vertical dryer. In the case of elevated tanks for sprinklers, outside pilasters or buttresses might be curved to give the batter of the light-house form.

I do not know the architect of the De Wit Company, but possibly it might serve as a suggestion to architects. The idea is a tall column at end of the property, tapering to a considerable height, then swelling and with windows at the top; about fifty feet square at the base. X.

NOTES AND CLIPPINGS

HOW A MILL-ENGINE WAS SAVED. — A very singular incident was noted in connection with a recent mill-fire in Carlton, Mich. The building was burning fiercely, but the big engine which drove the machinery continued to run all through the blaze, and by that means was saved from destruction, though there was not a wall standing on any side of it when the fire had finished. The pumps were also running, and kept the boiler supplied, so that there could be no explosion. It was a peculiar spectacle to see the engine driving away at a slashing speed in the midst of the flames, but the motion somehow saved it from fire. All the rest of the machinery was a total loss. — *American Miller.*

A TIDAL ENGINE. — "After many accidents and trials," says a San Francisco paper, "the wave-power motor, so long talked of, has at last been finished and proved a success. The construction of this machine, or apparatus, which was begun in July, 1886, was at the time considered a hair-brained scheme, but the projectors stuck to their plan, and seem now to be in a fair way of success. Great difficulty was experienced at first in getting the materials to withstand the force of rocks thrown against them by the waves, and the pipes which conduct the water up the bluff were broken and carried away no less than fourteen times. When the schooner "*Parallel*" went ashore and her cargo of dynamite exploded, the motor was completely wrecked. A mass of rock weighing 600 tons was thrown from the cliff and fell across the cavern over which the motor was suspended, blocking it up to such an extent that nearly three months were consumed in blasting out the debris. Soon afterwards another mass of stone, weighing 150 tons, fell, and had to be removed. The motor, designed and built by Mr. E. T. Steen, is a very simple contrivance, and still is capable of exerting a great power. Across a chasm in the rocks just north of Parallel Point a bridge of heavy timbers was built. Suspended from this is a huge fan or paddle of oak timbers, with the spreading portion downward. This is fastened to the bridge by immense hinges, which allow it, when in operation, to swing back and forward a distance of 36 feet as the waves strike it. The handle, or upper portion of the fan is connected with a solid plunger-pump 12 inches in diameter, and having a stroke of 9 to 12 feet. This pump, in turn, is connected with a suction-pipe running out into deep water. The fan is so rigged that it can be drawn up out of reach of the waves when not in use. When a wave comes in the fan is thrown forward and forces the air out of the pump-barrel in which the plunger works. On the wave receding the fan is carried seaward and the plunger is drawn out, causing a vacuum, and causes a quick rush of water into the suction-pipe. The force with which the water is drawn up is sufficient to raise it to an elevation of 350 feet above the tide level. Should this motor prove as successful as the pro-

jectors seem confident it will, several others will be built in the same neighborhood, and an immense reservoir built on the hill to contain the water. This one motor, with its 12-inch plunger, is capable of raising 12,000 cubic feet of water 350 feet high in every twenty-four hours. The uses to which the water will be put are valuable. A 36-inch pipe will be conducted to the city, and water will be supplied to all branches of industry where machinery is used. Bathing-houses will also be supplied with salt water, and sewers when it is necessary. The immense fan of the motor generates a large amount of energy not used in working the pump, and when everything is in shape electric dynamos will be erected to utilize this energy for heating purposes and the like.

Raising an American Obelisk. — Although the production of large monolithic obelisks has been peculiar to the Egyptian race, yet there has been something in the elements of solidarity peculiar to the designs of these monuments that has proved an attraction to all European nations, and these monuments of a dead civilization have been borne from their resting-place on the Nile to grace the cities of modern civilization in Europe, and even in the metropolis of America. There has been recently produced in America an obelisk which is worthy of note from its size being the eleventh in point of dimensions of those thus far known; but it is not the archæological conditions of the past age that we have to consider, but the adaptation of modern engineering in dealing with an ancient problem. There were some conditions of considerable difficulty in connection with this obelisk, rifted out of granite in a rocky island on the coast of Maine. It was towed upon a barge 500 miles to the city of Troy, on the Hudson River, 150 miles north of New York, whence it was moved upon rollers for two miles, ascending 800 feet in that distance. The obelisk was 60 feet in length, weighing 100 tons, and rested upon a die 9 feet square and 6 feet high, weighing 40 tons. The base was 17 feet 6 inches square and 2 feet high, the whole height of the monument being 75 feet 6 inches, and its total weight reaching 250 tons. The great engineering feature of the monument was the method used in its erection, which was accomplished without the use of shears, derricks, or other devices commonly used in connection with such work. When the monument was hammered out two trunnions were left on opposite sides slightly above the centre of gravity, projecting about 4 inches, and measuring 2 feet 6 inches across. Timbers 14 inches square were secured to the monument under these trunnions, and smaller timbers near the ends of the obelisk were secured to the monument by bolts passing around it, and timbers and chains along the sides, securing it in that manner to the timbers next to the trunnions. The monument was raised up into horizontal position by jack-screws and was secured by blocking until the centre was at the desired height; then, by means of rollers against the timber, it was slowly swung into the vertical position and held in that manner until the base and die were laid; then the obelisk was brought over the die and let down into its desired position. After the removal of the timber the trunnions were cut down to a surface uniform with the sides of the monument. The total cost of moving the monument through its route of 500 miles from the quarry to the river bank was $1,627, while the cost of moving it on land and erecting in its present position was about $4,400, making that portion of the original cost about $6,000; the entire cost of the whole work was covered by the contract price of $50,000. The obelisk is a monument erected to the memory of Major John E. Wool, a soldier in the Federal army during the late rebellion; before that in the Mexican war. This fitting tribute to a skilful soldier and a brave man can be seen for many miles up and down the Hudson River, rearing its peak above the trees of the Oakwood Cemetery in the outskirts of Troy. — *Engineering.*

Clay Roofing-tile. — In a recent number of the *Brick, Tile and Metal Review* we find the following account of the manufacture of roofing-tile as carried on at Akron, Ohio. Ordinary brick clay is used: "The grinding and tempering is done in tracers, such as used for sewer-pipe. When tempered, whatever is put into the cylinder is forced out at the end of the stroke in a series of parallel plates, about 6 inches wide by 3-8 inch thick, and extending along until cut up in lengths. Considerable oil is used to keep the clay smooth and to keep the freshly pressed plates from sticking. These plates are adjusted one after another, on a series of disks arranged on the circumference of a circular revolving disk. This disk moves through one-sixth of its circumference at a stroke, boring in succession each plate of clay spread out on its table under a compound piston. This piston is arranged to cut off the edge of the plate in a symmetrical shape, and then to press it into the required shape. The pressed tiles are removed and set in piles to dry. Drying takes about two weeks in a steam-heated chamber, as the oil used in the pressing of the clay hinders the escape of the water. They are finally piled in loose order in a kiln to a depth of about 6 feet, and subjected to a light burn. The kilns employed are circular downdrafts. The ware is of several classes. Shingle tile, which are more like shingles than anything else, are slabs of burnt clay 12 x 6 inches x 3-8 inch, with holes in proper places for nailing them to the roof. Their uses are as nearly like those of a real shingle as well can be. About 5 inches of each tile are exposed to the weather The so-called 'diamond tile' are made to hook into each other, but are also supplemented by nails. They are more ornamental than the shingle tiles, but as they are more dependent on each other for support they are not so durable or strong. One of the chief objections to a tile roof is its weight; a 10-foot square of plain shingle-tile weighs about 1,100 pounds, and the same area of diamond tile weighs from 650 to 850 pounds. The advantages claimed for them are durability, beauty, and immunity from danger by fire or lightning."

An Incident of the Building of the Forth Bridge. — "In a lecture given at Dundee, Scotland, Mr. Baker, one of the Forth Bridge engineers, tells a fine story of modern heroism," says the *St. James's Gazette.* "Six men were one day working at the bridge, standing on a plank 140 feet above the sea level. One of the hooks supporting the plank gave way. With great presence of mind three of the men sprang at the steelwork of the bridge and held on; a fourth dived, was rescued, and, it may be added incidentally, almost immediately resumed work. Of the three hanging to the steelwork by the arms, two were in particular danger; yet when the rescue party reached the first of them, all he said was, 'I can hold on; go to the other man: he is dazed.' In all, thirty-five men have lost their lives during the five years the bridge has been building, and 2,300 is the average number of workmen employed at a time. Mr. Baker says that though many superior workmen were needed there was no lack of them. As for the magnitude of the undertaking, 'as a grenadier guardsman is to a new-born infant, so is the Forth Bridge to the largest bridge yet built in Great Britain.'"

TRADE SURVEYS

A few weeks ago a wide-spread apprehension existed that a general decline in values might set in which would go to the length of depressing enterprise and weakening the confidence which had existed with regard to next year's business. Within the past week or two apprehensions have arisen that we are on the eve of an advancing tendency in prices, which some fear may have the same effect of checking enterprise or creating undue conservatism. There is very little danger of either of these results. The wiser manufacturers, builders, engineers, bankers, and investors of money are all acting upon the presumption that the legitimate requirements of this country will steadily increase. It is true they keep in mind the possibility of running into extremes, as has been done in the past, but they do not lose sight of the fact that there are fewer dangers to-day of such results than ever; that trade and industry are better organized, that the intelligence of the country has a stronger grip upon business requirements and opportunities, and that the finances of the country are in better shape and less liable to fluctuations than ever before. The preference upon the part of large and small investors is still for manufacturing and industrial enterprise rather than for stock speculation and railroad building. The great bulk of the railway mileage constructed during the past year has been done by railroad companies well able to endure a year or two of poor earnings. Even with the undue parallelization of roads in the Northwest there is really less danger of rate-cutting and low earnings than many trade journals would have us believe. The Northwest is growing rapidly and the railroad management at Chicago is in better shape to maintain friendly relations than a year ago. The elements of discord which then existed do not exist now, and even if railroad building has been, as is alleged, overdone in the Northwest, there is less probability that it will be followed by a cutting of rates. Traffic is being stimulated and travel is also expanding. Trans-continental lines are being put on; stations are multiplying. Inducements to increase travel are being held out. A large amount of Eastern capital is finding employment in the Northwest and West, and a number of influences are at work which, instead of restricting railroad-building enterprise there, will increase it. In fact, within a week or so syndicates have been conferring together with a view of a still further increase in railroad mileage between Chicago and the far West. But taking a conservative view of the situation, it is safe to say that a great deal of railroad building will be done west of the Mississippi next year which is not now expected. Brokers in all Eastern cities have been instructed by their patrons to buy more stocks and bonds. The bull movement is attracting hundreds into the market. There is an abundance of money for all kinds of legitimate investment and a sufficiency to keep the brokers in heart. Prices in many lines have an upward tendency, but it is doubtful whether it is desirable that it should be maintained. For the next two or three weeks money will be more stringent. Money is in very active demand all over the West and Southwest, and it is not returning to New York as freely as lenders had anticipated. The steel-rail makers threaten to shut down some of their mills unless buyers will place their orders in a short time. There are inquiries for over 100,000 tons in the market, but the companies needing this material have been expecting to secure more favorable terms than makers have as yet been disposed to offer. The difference will be probably adjusted in a week or two. All other branches of the iron trade are active and prices are strong. An immense amount of business is being done in wrought-iron pipe for next spring and summer's natural-gas requirements. New wells are coming-in in the natural-gas region, and inquiries are pouring in from manufacturers in various parts of the country as to terms and conditions upon which new industries can be supplied with this valuable fuel. Natural gas has given a great stimulus to the production of an artificial gas of equivalent economic advantage, and it now seems probable that a dozen or more methods of artificial-gas making will be adopted by large manufacturing interests within a year. Raw fuel is rapidly going out of use, and it is encouraging to note the interest taken in it by manufacturers, great and small, not only for the economic features involved in the change, but for the general tendency to adopt a more scientific method of utilizing fuel. Late advices from Western and Southern lumber centres show that next year's supply will be unusually large. Arrivals are stated to be large at all points. These stocks are not heavy, a fact which goes to show that consumption is maintained by an extraordinary limit. The demand for lumber throughout the interior is greater this year than for many years, and if it continues it will preserve prices next year at a high point. A great many lumber interests are apprehensive of a cutting in prices next year on account of the heavy stocks which they know will be crowded into the market, but they overlook the rural demand which is assuming very large proportions. Within the past thirty days the builders of nearly all kinds of engines and machinery have added to their order-books. This is particularly true of builders of locomotives. The manufacturers of agricultural implements in the West had no failure in demand, although the increase in implement-making capacity has been such as to keep prices very low. The growth of machine-shop capacity throughout the West continues. It is caused mainly by the expansion of railroad building. Authorities state that in four cities in the Northwest over one hundred establishments have been established within the past year. A great deal of bridge work has been brought to the attention of bridge-builders and structural iron-makers within two weeks. Nearly all of the railroad companies intend to use a portion of their increased surplus to the improvement of their bridges as well as their tracks. Bridges will receive first attention. Woodwork will be supplanted by ironwork. Should the favorable earnings of railroad companies continue, bridge-builders and makers of all kinds of small railway material will have a great deal of work during the coming winter and spring. The labor question is attracting less attention than ever, and, so far as can be gleaned from the statements of leaders in both of the great wings of the workmen's labor organizations, there is no present intention of introducing disquieting questions or agitations next spring.

S. J. Parkhill & Co., Printers, Boston.